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Editor

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Contents

Editorial……...……..……...…...……...……...…. ix

Articles

World Literature and the Rise of Sub-nationalisms in Indian Vernaculars: British Romantic Poets in Gujarati Translation
SABBIR A. GALARIYA ……..…….…….…… 1

Beyond Translation: Retelling and Literary History
NILANJANA BHATTACHARYA ……..…..…..…..…..…. 29

Can Adaptations Create Dialectical Sites within the Skopos Theory? An Exploratory Study of *Inconsolable Memories* and *Memories of Underdevelopment*
IRA VANGIPURAPU ……..…….. 49

The 'Introduction' as Translation: A Critical Study of William Radice's 'Introduction' to *Gitanjali* (2011)
AZHAR UDDIN SAHAJI……..…… 75

European Parallel Traditions on Textual Studies apropos Translation Act in Indian Contexts: Charles Bally and Successors of Saussure
SUSHANT KUMAR MISHRA & ANURADHA DEEPAK…….…. 88

Book Reviews

Narratives of Mistranslation:
Fictional Translators in Latin American Literature
Reviewed by MANSHI YADAV…….…….…….……... 109

Translation and State: The Mahabharata at the Mughal Court
Reviewed by ADRIJA DUTTA…….……..……..…….. 116

Annotated Bibliographies

An Annotated Bibliography of Select Translation Studies Books Published in 2023
NORMODA DOLEY…….……...……..……..…….. 125

Contributors……..……...……..……...……... 134

Editorial

Translation has been instrumental in connecting the world, preserving languages, developing literature at home & abroad, creating a universal knowledge system, making peripheral voices heard at the centre and reducing the gap between major & minor languages. 21st-century technological advancement has made it a buzzword wherein AI has been playing a great role. One can witness two major developments as far as translation as a subject of study is concerned. Firstly, Translation Studies has become an important indispensable discipline in academia and secondly, the advancement of technology is shaping and setting the stage of translation to a different paradigm. The former is a traditional one that engages itself with Linguistics, Comparative Literature, Culture Studies and many other studies and the latter one has been springing up from translation practice, translation tools, and artificial intelligence. Translation Today has been a scholarly platform to disseminate existing and emerging research writings and studies in the field of translation. This issue of Translation Today has five research papers, two book reviews and one annotated bibliography.

The first article titled *World Literature and the Rise of Sub-nationalisms in Indian Vernaculars: British Romantic Poets in Gujarati Translation* by Sabbir A. Galariya studies the Gujarati translation of British Romantic Poetry along with the role of world literature in shaping a sub-national Gujarati identity. The second article titled *Beyond Translation: Retelling and Literary History* by Nilanjana Bhattacharya broadens the concept of translation by arguing that retelling can contribute to a better understanding of literary history. The third article titled *Can Adaptations Create Dialectical Sites within the Skopos Theory? An Exploratory Study of Inconsolable Memories and Memories of Underdevelopment* by Ira Vangipurapu critically studies the strategies adopted by Gutiérrez Alea in collaboration with the author of the novel Edmundo Desnoes. The fourth article titled *The 'Introduction' as Translation: A Critical Study of William Radice's 'Introduction' to Gitanjali*

(2011) by Azhar Uddin Sahaji studies the role and importance of introduction in a translation with specific reference to the long introduction by William Radice in his translation of Gitanjali (2011) and two other introductions one by W. B. Yeats in Song Offerings (1912) and Tagore's own (rather a 'foreword') in the Bangla original Gitanjali in 1911. The fifth paper titled *European Parallel Traditions on Textual Studies Apropos Translation Act in Indian Contexts: Charles Bally and Successors of Saussure* is by Sushant Kumar Mishra and Anuradha Deepak. They study the European parallel traditions of stylistic studies that emanate from the works of F. D. Saussure and Charles Bally and how such studies impact the frameworks of Translation Studies for comparative analysis of parallel texts between a pair of languages concerning Indian languages.

Two book reviews follow the research articles. The first book review by Manshi Yadav analyses *Narratives of Mistranslation: Fictional Translators in Latin American Literature* by Denise Kripper and the second book review by Adrija Dutta examines *Translation and State: The Mahabharata at the Mughal Court* edited by Michael Willis. Last but not least in this issue, Normoda Doley offers an annotated bibliography of select books of Translation Studies published in 2023.

Two highly compatible factors move translation in the academic parlance and general parlance; the first factor is the act or practice of translation while the second factor is the theoretical or disciplinary pursuit of translation. Both factors are interlinked. They inform each other and contribute to mutual development. Translation Today focuses on translation as an intellectual phenomenon emanating from translation practice and Translation Studies as a discipline and the multidisciplinary approaches it sets forth. This issue is an apt example to showcase the main characteristics of Translation Today. The journal tries to unearth all existing and prospective areas that directly or indirectly resonate with translation theory and translation practice.

An academic endeavour cannot be successful without a stringent review system and reviewers of proven credentials. Translation Today continues to strive for qualitative improvement. Therefore it is grateful to the committed set of reviewers whose time and expertise enabled us to bring out this issue successfully. The authors featured in this issue also merit praise for their contribution and cordial adjustments during the review stage. The editorial team hopes the subscribers including researchers, academics and online viewers enjoy reading this issue.

Have a deep reading!

Tariq Khan

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World Literature and the Rise of Sub-nationalisms in Indian Vernaculars: British Romantic Poets in Gujarati Translation

SABBIR A. GALARIYA

Abstract

This paper focuses on how world literature played a crucial role in shaping a sub-national Gujarati identity. Narsinhrao Divatia (1859-1937) – the well-known Gujarati poet, critic and linguist presented partial or complete translations of British Romantic poets like Wordsworth, Keats, Shelley and Byron from the fourth part of F.T. Palgrave's Golden Treasury (1861) in his seminal poetry anthology Kusummala (1887). This translation played a significant role in redefining Gujarati poetics and Gujarati identity. It also elevated the cultural status of Gujarati literature by introducing Sanskrit poetics in the Gujarati translations. However, in the Gujarati literary tradition, Divatia's translations of the British Romantic poets are treated as 'nakal' (copy) and derivative of Western poetry. This paper argues that the Gujarati translations of the British Romantic poets in Kusummala (1887) cannot be dismissed as cheap copies, but have to be read as refractions, a kind of rewriting elaborated by André Lefevre. Kusummala is an example of an interliterary text where Gujarati translations of the British Romantic poets are mediated with the help of Sanskrit poetics. This paper also argues that the sub-national Gujarati identity goes beyond the dichotomy of Vishwa and Rashtra, as proposed by Vinay Dharwadker.

Keywords: Sub-nationalism, World Literature, Translation Studies, Kusummala, British Romantic Poets, Narsinhrao Divatia.

Introduction

Starting with Goethe, scholars such as Ezra Pound, Rabindranath Tagore, and David Damrosch have attempted to define the category

of world literature. Goethe's notion of world literature relied on the idea of an international exchange where Germany would serve as a translator and mediator among different cultures (Damrosch 2014: 1). It aimed to create an international critical standard/paradigm through which any literary work, irrespective of its time or country, could be judged using the same criteria (Bulson 2017: 8). But Goethe has never attempted to define the category cohesively. What should be included in this all-encompassing category of world literature? What criteria/elements are needed in a literary text to qualify it as world literature?

David Damrosch, in *What is World Literature?* (2003) argues that the shifting landscape of world literature offers new opportunities for readers to encounter writers located well beyond the select few Western European countries whose works long dominated worldwide attention. He tries to define world literature as the literature which "encompasses all the works that circulate beyond their culture of origin" (2003: 4). It is an important definition because it allows us to go beyond the age-old notion of world literature as 'world classics'. Therefore, world literature is not simply a set of few works or writers that form a canon, but every text that moves beyond its culture of origin can be considered as world literature. This definition allows us to study Shakespeare, Milton, Chaucer, Eliot, Beckett, Goethe, Chekov, Tagore, Ghalib, Rumi, Kabir, and Suresh Joshi, as world literature.

Such a conception of world literature also allows us to read British Romantic poetry and its Gujarati translations as world literature. Narsinhrao Divatia (1859-1937) – the well-known Gujarati poet, critic and linguist is credited for translating the English poems of British Romantic poets like Wordsworth, Keats, Shelley and Byron into Gujarati from the fourth part of F.T. Palgrave's *Golden Treasury* (1861) in his seminal poetry anthology *Kusummala* (1887). The British Romantic poems circulated outside their culture of origin, that is, the English literary system through Gujarati translations, forming a part of world literature. The Gujarati translations of British Romantic poetry brought new literary sensibilities to Gujarati literature. It played a significant role in redefining Gujarati poetics and identity. These translations also

elevated the cultural status of Gujarati literature by introducing Sanskrit poetics in the translated poems. Therefore, these Gujarati translations can be studied as world literature as they circulated outside their culture of origin, that is, the Gujarati literary system based in Mumbai and impacted the Gujarati literary tradition. This paper focuses on how world literature played a crucial role in shaping a sub-national Gujarati identity.

The idea of a culture of origin of a text is associated with a systems approach to literature. Such an approach rests on the view that "literature is a system embedded in the environment of a culture or society" (Lefevre 1982: 5). Hence, any literary text has to be studied by contextualising its literary system. To understand and contextualise the literary system that produced the Gujarati translations of British Romantic poetry, we need to take into account two crucial aspects/events – 1) Macaulay's Minute of 1835 and 2) the formation of the first fully formed, multilingual print culture in India. In the Minute of 1835, Macaulay advocated for educating the Indian natives through English. He vehemently argued that the worth of one shelf of European books is much more than the native literature of India and Arabia. English, according to Macaulay, was the language of science and reason. According to Macaulay, the sacred books and literature of millions of Hindus and Muslims residing in India were composed in Sanskrit and Arabic, respectively. Both languages still had small intrinsic value. The British Government paid regular stipends to students to learn Arabic and Sanskrit, while on the other hand, the natives who aspired to gain English education paid fees to the British Government to learn English.

Macaulay's following statement about the Indian vernaculars is of utmost importance as it highlights the status of Indian dialects in the 19th century. "All parties seem to be agreed on one point, that the dialects commonly spoken among the natives of this part of India contain neither literary nor scientific information, and are moreover so poor and rude that, until they are enriched from some other quarter, it will not be easy to translate any valuable work into them. It seems to be admitted on all sides, that the intellectual improvement of those classes of the people who have the means of

pursuing higher studies can at present be affected only by means of some language, not vernacular amongst them" (Macaulay *Minute*, Point 8). This statement highlights the declining status of the Indian vernaculars and the desperate need to refine them by both the Orientalists and the Anglicists as Indian vernacular literature is dismissed as unscientific, non-literary, and having lower status than Sanskrit and Arabic.

Macaulay aimed to create a "class who may be interpreters between us and the millions whom we govern; - a class of persons Indian in blood and colour, but English in taste, in opinion, in morals, and in intellect". The Indian upper caste were the first to receive English education, so they formed this class of Indians who were Indian by birth but British by taste. Macaulay also mentioned the role that these upper-caste Indian elites were required to play after getting an English education – "To that class we may leave it to refine the vernacular dialects of the country, to enrich those dialects with terms of science borrowed from the Western nomenclature, and to render them by degrees fit vehicles for conveying knowledge to the great mass of the population." Therefore, the onus of educating fellow Indians, who were located further down the social ladder, and the task of refining the Indian vernaculars was on the Indian upper caste, as elaborated by Macaulay. Interestingly, the upper-caste Indian elites across India responded differently to all the social, political, and cultural changes taking place during the mid-nineteenth century.

With the spread of English education in India, the publication and circulation of European works in English also gained prominence. The Indian sub-continent consolidated the first fully formed, multilingual print culture outside Europe in the opening decades of the nineteenth century. The Serampore Mission Press printed almost 2,12,000 items in forty languages, which included books in thirty Indian languages and dialects. Interestingly, there were books in Arabic, Armenian, Burmese, Chinese, Persian and Thai, among others. One must remember that the annual budget allocated for English education in India (in response to the Minute of 1835) remained at £10,000. But the print trade in the colony doubled in value from £148,563 in 1850 to £313,772 in 1863–64. Hence, there

was a massive circulation of texts from different parts of India and the world during the mid 1860s (Dharwadker 2012: 477). As a response to the massive infrastructural change centred on print culture during the nineteenth century, two new categories *Vishwa* and *Rashtra* replaced *marga* and *desi* – the all-inclusive categories for all the literature in India until the eighteenth century.

According to Dharwadker*, marga* refers to the classical Sanskrit-centered traditions and classical Sanskrit lyric or *kavya*, which had achieved a canonical status before the existence of the modern nation-state. *Desi* refers to land, country, province, or region along with the post-classical literatures in various local or regional languages in India. Dharwadker states that the *marga* and *desi* were the all-inclusive categories for all the literature of India until the eighteenth century. The Indian critical discourse was chiefly concerned with these two categories. However, these categories – *marga* and *desi* and their associated dynamics- were modified irreversibly by two reconfigured master concepts, *Vishwa* and *Rashtra*, in the nineteenth century.

Vishwa means "the entire enchanted universe…. and the contemporaneous cosmopolitical order of nations and places around the planet". *Rashtra,* on the other hand, is a technical term. It refers to territory, country, kingdom, empire, and the people or subjects of a realm in political and legal discourse (Dharwadker 2012: 476-477). *Rashtra* also became the signifier of the modern nation-state. The categories of *Vishwa* and *Rashtra* became pre-emergent or emergent categories by the middle of the nineteenth century. *Vishwa sahitya*; 'world literature' *and rashtriya sahitya; '*national literature' became a part of the lived reality, pregiven and already existing. *Vishwa sahitya,* against the background of the voluminous circulation of texts from different parts of India and the world, then came to denote the literature of the world. It meant the best works of different kinds of literature across the globe. *Vishwa sahitya* is world literature, universal literature, and cosmopolitan literature. On the other hand, *rashtriya sahitya*, referred to India's national literature in the nation's formal languages.

The English-educated Indian elites accessed the canon of world literature through English translations. In the context of Gujarati

literature, the first generation of English graduates, such as Narmad (1833-1886), Navalram Pandya (1836-1888), Nandshankar Mehta (1835-1905), and Mahipatram Nilkanth (1829-1891), got a chance to study English and British literary traditions from the newly appointed English professors. This interaction helped the first generation of English-educated Gujarati elites to refine the prose, poetry and drama in Gujarati literature. For example, Navalram Pandya adapted the theoretical frameworks of studying Western poetry and used them to present a critical inquiry into Gujarati poems. Nandshankar Mehta, encouraged by the Education Inspector of the province, famously known as Russell Sahib, wrote the first historical novel in Gujarati – *Karan Ghelo* (1866), based on English romance novels (Thakkar 2022: 13). The British also encouraged the translation of textbooks into Gujarati; hence, Nandshankar also translated an English textbook on trigonometry into Gujarati. The first-generation English-educated Gujaratis started the development of prose in Gujarati literature.

It is noteworthy to understand that such interaction between English and Gujarati literature goes beyond the dichotomy of *Vishwa* and *Rashtra*, as propounded by Dharwadker. *Rashtriya sahitya* or national literature would mean that the literature represents the entire nation, but here Gujarati literature represents a sub-national or regional Gujarati identity subsumed under the homogenous conception of a nation. According to Anderson (1983: 6), a nation is defined as an "imagined political community". He argues that nations in Europe and across the world are imagined. Anderson believes that 'print capitalism' helped the 'imagined community' acquire a concrete shape. However, he has failed to account for multilingual print cultures in countries such as India. Hence, the conception of Indian literature becomes difficult but not impossible. Aijaz Ahmad argues that national literature (in this case, Indian literature) cannot be defined as the sum of its regional constituent parts. Such a definition further complicates the idea of unity theoretically. Indian literature is spread across many languages and regions with overlapping histories and ever-changing boundaries. When we say that Indian literature is the sum total of its regional literature, we privilege some regional literatures over others

for different reasons, such as commercial success and a large reading public (Ahmad 1992: 244-245).

Aijaz Ahmad argues that it is possible to think of a category called - 'Indian Literature'. Every book written by an Indian, within India or abroad, can be considered a part of - 'Indian Literature'. The problem in constructing this category is not that it is spread across multiple languages with histories of uneven development. The problem lies in the narrativisation of Indian literary history that has privileged "High Textuality of a Brahminical kind" as a means for its unification. The narrativising process has also emphasised the history of the central texts of particular languages to obtain unity through the aggregative principle (Ahmad 1992: 244-245). Such techniques have equated - 'Indian Literature'- to Sanskrit or Persian literature from colonial times. The process of writing a literary history of Indian Literature should account for regional and temporal variants, the oral and performative aspects, and overlapping histories of Indian vernaculars. Dharwadker, however, has not elaborated on the question of Indian vernaculars in the context of the category *Rashtra*. What is the place of Indian vernaculars in such a conception of the nation? Does such a conception subsume the already homogenised Indian vernaculars, or does it provide a space to address their uniqueness? The sub-nationalism or regional nationalism goes beyond the binaries of *Rashtra* and *Vishwa.*

To conclude, the spread of English education gave birth to a new class of English-educated upper-caste elites; in this case, Gujarati elites; and the consolidation of a fully developed print culture in India gave rise to the categories of *Vishwa* and *Rashtra,* wherein the canon of world literature is accessed through English. However, this doesn't mean that Sanskrit and Arabic/Persian were sidelined completely. After the first generation of upper-caste Gujaratis acquired an English education, the Universities in India underwent structural changes as Sanskrit and Persian were officially included in the higher education curriculum along with English. Professors such as H. H. Wilson, who translated *Rigveda* into English, taught at universities along with regional experts/intellectuals such as Bhimacharya Zalkikar, who is known for revising the Sanskrit treatise - '*Nyayakosha*'- or '*Dictionary of Technical Terms of Indian*

Philosophy.' (Thakar 2022:14). Govardhanram Tripathi(1855-1907), Manilal Dwivedi (1858-1898), Balashankar Kantharia (1858-1898), Narsinhrao Divatia (1858-1973), Ramanbhai Neelkanth (1868-1928), Kant (1867-1923), Kalapi (1874-1900), Keshvalal Dhruv (1858-1938), Anandshankar Dhruv (1869-1942), Balwantray Thakore (1869-1952), Nanalal Dalpatram Kavi (1877-1946), and Krishnalal Jhaveri (1868-1957), – the second generation of English-educated Gujaratis learnt the literary traditions of English, Sanskrit and Persian under such stalwarts (Thakar 2021: 4). They translated sonnets, lyrics, biographies, novellas, critical essays, narrative poetry, and drama into Gujarati and contributed to developing prose, poetry and drama in Gujarati literature.

World Literature and Sub-nationalism in 19th-Century Gujarati Literature

As discussed in the previous section, the relevance of Sanskrit and Persian/Arabic did not fade due to the arrival of English in university education. Interestingly, Sanskrit was achieving centre stage towards the end of the nineteenth century due to the attempts made by the Gujarati elite to reform the Gujarati language. The upper-caste English-educated Gujaratis attempted to define a regional Gujarati identity through the standardisation and reformation of the Gujarati language in the later part of the nineteenth century. The upper-caste Hindu literati began to speak on behalf of the people of Gujarat based on their shared experience of English (colonial) education. Sanskrit, the language of classical literature and religious texts, became the first choice of the upper-caste English-educated Gujaratis to reform and standardise the Gujarati language. Their attempts to standardise and reform the Gujarati language was a move towards establishing their strand of Gujarati language as the dominant, standard one while craftily sidelining other forms of Gujarati such as "Parsi Gujarati" and "Musalman Gujarati" (Isaka 2002: 4). As a result, one can clearly say that the upper-caste English-educated Gujarati elites mediated the representation of Gujarat and Gujarati.

The English-educated Gujaratis felt the need to reform the Gujarati language due to the rising influence of English. It was now

the language of higher education, government service and business activities. Isaka argues that the urban elites all over India, while getting the knowledge of English (tradition), began to assert the value of their own language (Isaka 2002: 6). Hence, the question of language becomes inextricably linked with creating a regional identity. In an attempt to assert their identity through language, the same Gujarati elites began experimenting with English forms and tried bringing English traditions and sensibilities into Gujarati. The translation of English texts and poetics into Gujarati with the help of Sanskrit poetics was crucial in facilitating this exchange. For example, Manilal Dwivedi wrote the play *Kanta* (1882) based on the historical event of the killing of King Jayshikhari of Patan by King Bhuvad of Panchasar. *Kanta* has elements of Sanskrit drama and Shakespearean tragedy in its plot construction. Ramanalal Neelkanth, influenced by Dwivedi's play *Kanta*, wrote a play titled *Raino Parvat* (1914), highlighting social reforms by using traditions of Sanskrit drama and Shakespearean techniques of tragedy. He also composed *Bhadrambhadra* (1900*)*, a satirical novel in Gujarati, after reading *The Pickwick Papers* (1836) by Dickens and the English translation of the Spanish novel *Don Quixote* by Cervantes. Therefore, it can be said that the upper-caste English-educated Gujaratis used Sanskrit poetics to mediate the exchange between English and Gujarati literary traditions (Thakar 2021: 68).

In a similar zeal, Narsinhrao Divatia (1859-1937), the famous poet, critic and linguist, translated the poems and poetics of British Romantic poets like Wordsworth, Keats, Shelley and Byron from the fourth part of F.T. Palgrave's *Golden Treasury* (1861) into Gujarati in his seminal poetry anthology *Kusummala* (1887). It was his first anthology where Divatia presented partial translations of Romantic poetry in Gujarati. He aimed to bring Romantic sensibilities to Gujarati literature. It is important to note that the upper-caste English-educated Gujaratis were introduced to many English texts as a part of their syllabus. The fourth part of F.T. Palgrave's *Golden Treasury* was frequently prescribed as a textbook in schools and colleges. The English-educated Indian elites translated English textbooks into the Indian vernaculars, such as Gujarati, Marathi, and Bengali, to enrich the Indian vernaculars. Ranchodbhai Girdharbhai

played an important role in drafting textbooks in Gujarati. Gujarati textbooks were also often translated from Marathi. For example, Khemji Harhivan Joshi translated a Marathi textbook on geography by Gangadhar Shastri into Gujarati in 1847 (Thakar 2022: 8).

Narsinhrao Divatia belonged to the second generation of English-educated Gujarati graduates. This was during the second half of the nineteenth century when Sanskrit and Persian had become a part of the university curriculum along with English. Apart from this, Narsinhrao Divatia came in contact with eminent personalities, such as Ranchhodlal Chhotalal (pioneer of the textile industry in Ahmedabad), Manilal Jashbhai (Dewan of Kutch and Baroda State), Satyendranath Tagore (poet, civil servant and a member of the Brahmo Samaj), Navalram Pandya (critic, playwright, essayist), Ambalal Sakarlal (writer, translator, lexicographer, and judge) due to his father – Bholanath Divatia who worked as a government servant in the Kheda district during the British rule in India. Narsinhrao Divatia came to Mumbai in 1875-76 to join Elphinstone College, and he completed his graduation in Sanskrit, securing the first rank in the college. For this achievement, he became the first Gujarati student who was honoured with the Bhau Daji Lad Award (Bhau Daji Lad was an Indian physician and Sanskrit scholar who was an alumnus of Elphinstone College) (Mehd 1958: 7-8).

Narsinhrao Divatia stayed out of Gujarat for most of his life due to his government job in southern India, but he never lost touch with Gujarat and Gujarati literature. He retired in 1912 and settled in Mumbai. He soon joined Elphinstone College as a professor of Gujarati. It is noteworthy that Narsinhrao Divatia's nature poems were inspired by the natural beauty and landscapes of Southern India as well (Mehd 1958: 8). With this background/literary system, Narsinhrao Divatia produced Gujarati translations of British Romantic poetry, an important work from the canon of world literature. It is crucial to mention at this juncture that Narsinhrao's *Kusummala* cannot be regarded as the first text with poems based on the theme of nature. Medieval Gujarati poetry had already talked about the themes of nature in greater detail, but such poems focused their description on specific elements of nature, such as trees and flowers. Such a characteristic of Gujarati poetry can be traced back

to Sanskrit poetry's description of nature in texts such as *Ritusamhara*, where the classical Sanskrit writer Kalidasa gives a detailed description of different seasons of India along with descriptions of trees and flowers. *Meghadūta* can also be regarded as another example where different elements of nature are described in detail. Divatia's *Kusummala*, for the first time in Gujarati literature, brings in a new perspective wherein nature is regarded as a living and mystical force. It has a moral and emotional connection to human subjectivity. For the first time in Gujarati literature, imagination is viewed as a unifying and mediating principle that can bridge the gap between sensation and reason.

It is important to note British Romanticism and Gujarati Romanticism developed under different circumstances. British Romanticism developed due to the Industrial Revolution and the French Revolution. The French Revolution (1789) and the Industrial Revolution were the two single most important events of the eighteenth century that saw the emergence and growth of British Romanticism. The French Revolution displaced the power of the king and the nobility with the power of the bourgeoisie or the new middle class (traders, business people, and members of the liberal profession). The Industrial Revolution led to urbanisation in England, with people flocking in huge numbers to cities such as London in search of jobs and better standards of living. As a result, there was mass unemployment, poor working conditions, lower wages, and diseases. All these themes became the key concerns of British Romantic poetry (Habib 2006: 349). However, Gujarati Romanticism was mediated through the translation of British Romantic poetry into Gujarati. The themes of unemployment, lower wages, poverty, disease, etc. that highlight the adverse effects of Industrialisation are scarce in Gujarati Romantic poetry. The feudal structure in India had not collapsed entirely due to the arrival of the British. Still, it had undergone structural changes due to the rise of the English-educated Indian elites across India during the second half of the nineteenth century. The educated elites aimed to function as mediators between the state and the people of their region. Veena Naregal (2001: 106-111) notes that the upper caste Marathi colonial intellectual focused on dictating the norms of a 'high' vernacular

literary canon of Marathi writing instead of its dissemination during the later part of the nineteenth century. It was an attempt to carve out a collective but homogenous Marathi identity on behalf of the entire modern Marathi community. This process was similar to the Gujarati elites who wanted to reform and standardise the Gujarati language and hence carve out a distinct but homogenous Gujarati identity (Isaka 2002:1). Therefore, Romanticism in Gujarati is heralded by Gujarati elites, such as Narsinhrao Divatia, in an attempt to create a sub-national Gujarati identity.

The British Romantics emphasised originality and genius instead of imitating classical authors, a key feature of Neoclassicism. The focus on "originality" can also be traced in the Preface of *The Golden Treasury* (1861) by F.T. Palgrave. "This little Collection differs, it is believed, from others in the attempt made to include in it all the best original Lyrical pieces and Songs in our language (save a very few regretfully omitted on account of length) by writers not living,—and none beside the best" (Palgrave 1919: 9). Palgrave clearly states that he has attempted to include all the "original" lyrical pieces and songs. This idea of originality and genius becomes crucial when Divatia translates British Romantic poetry into Gujarati, and different Gujarati critics dismiss his works, stating that the text had no original thought. The noted Gujarati critic, Mansukhlal Jhaveri (1907-1981), regards Divatia's translations as *anukriti* - 'imitation' and a lack of individual talent (Desai 2006: 278). Writers such as Manilal Dwivedi (1858-1898) and Balashankar Kantharia (1858-1898) opposed Divatia's translations of British Romantic poetry. Many contemporaries of Divatia in the nineteenth century criticised his translations of British Romantic poetry for various reasons. One of the important reasons was the monotony of motifs/symbols based on nature found in *Kusummala*. The critics also observed that Divatia had used elements such as the moon, stars, the river Sindhu, etc., so frequently that such elements of nature are present unnecessarily in many poems of *Kusummala*. The readers also lose interest because of such repetitive words. Divatia tried to introduce British Romantic poetry to Gujarati readers through examples as mentioned in the Preface of *Kusummala*. But he ended up creating a formula for writing poems

similar to British Romantic lyrics – a poem structure that began with the description of nature and then involved a memory of human experience towards the end (Mehd 1958: 29-30).

However, critics such as Umashankar Joshi, in the later part of the twentieth century, reassessed Divatia's translations and were able to find their relevance within the larger Gujarati literary system. Umashankar Joshi tried to highlight the importance of Divatia's translations by asserting their importance in establishing the form of lyric poetry in Gujarati literature after Narmad (Thakar 2021: 57). Critics such as Anandshankar Dhruv (1869-1942) believed that Divatia's translations had created a new form of poetry in Gujarati literature, and that it had impacted his heart deeply. Ramanbhai Neelkanth (1868- 1928) believed that Divatia had successfully brought the emotional appeal of British Romantic poetry into Gujarati by craftily using the linguistic aspects of Sanskrit (Mehd 1958: 13). Therefore, Divatia's translations cannot be dismissed as 'imitations' lacking originality in the Gujarati literary tradition. The Gujarati translation of British Romantic poetry has impacted poets such as Khabardar and Kalapi, who followed Divatia's style for composing nature-based lyrical poetry. Khabardar produced *Vilasika* (1905), and Kalapi composed *Kamalini* following the poetic style propounded by Divatia in *Kusummala*. Govardhanram Tripathi included Divatia's poem *Chanda* (moon) in the first part of his masterpiece Gujarati novel *Saraswatichandra* (1887) (Thakar 2021: 56).

Translation as Refraction: Unraveling Interliterariness in Kusummala

This paper reads *Kusummala* as a trope for interliterariness. As elaborated by Dionyz Durisin, literariness, that is, that which makes the given work a literary one, is the key essence of any literary text. It highlights all the "relations within the literature, their intensity, amount, and manner of their conditionality within the framework of various individual literatures". If these mutual relations, similarities, resemblances or affinities transcend the boundaries of individual literatures, then "literariness", according to Durisin, transforms itself automatically into "interliterariness." (Galik 2000: 2). In *Kusummala*,

we find mutual relations, similarities, resemblances or affinities with the Sanskrit and English literary traditions. It crosses regional as well as national boundaries by incorporating the elements of British Romantic poetry, and hence, it becomes an interliterary text.

Interliterariness can be studied with the help of genetic relations and structural typological affinities. Genetic contact relations exist when contact between literatures becomes necessary for their development. There are two types of genetic contacts, namely – external and internal. External contacts are those that never leave any traces in the structure of the receiving system. In contrast, internal contacts trace can be established and proved as they can be easily spotted in the receiving system. This phenomenon of interliterariness becomes prevalent during significant upheavals in the development of literature when the fundamental structures and characteristics of individual literary traditions undergo substantial transformations due to changes in ideology, aesthetics, literary types, genres, or forms. Such a process is particularly evident in the emergence of numerous new literary movements in Asia and Africa during the latter half of the nineteenth century and throughout the twentieth century, influenced greatly by the profound impact of the Euro-American world (Galik 2000: 3). *Kusummala* (1887) is also a result of an upheaval caused by the introduction of English education in India, specifically to the Gujarati elites, the need to reform the Gujarati language and the changing political, social and economic terrain of India as a whole during the second half of the nineteenth century. The internal genetic contact in *Kusummala* is evident as Divatia uses Sanskrit metres and traditions to translate British Romantic poetry into Gujarati. The poetics of three different traditions, English, Sanskrit and Gujarati, can be seen in *Kusummala*. Divatia uses Sanskrit metres such as *shardulvikridit* and *totaka,* among others; the poetic form of a lyric and the themes of love for nature; symbols such as the ocean and the moon from British Romantic poetry; the cultural history of Gujarat along with metaphors and motifs from the Gujarati poetry of that period.

Another kind of interliterariness found in *Kusummala* (1887) is structural-typological affinities. In this context, the significance lies not in the tangible and physical proof itself (as is the case with

genetic contact relations) but in the importance of studying affinities or parallels in *Kusummala* within the context of the history and development of Gujarati literature. *Kusummala* uses the lyric form, themes, and style, among others, of British Romantic poetry. If we study such similarities in the interliterary process across various literatures from the same period or different time periods, even if they are geographically distant, within the realm of structural-typological affinities, it can potentially uncover advanced forms of interliterariness, leading to a deeper understanding of this phenomenon. To further understand the interliterary process in detail, this paper studies *Kusummala* as a refraction of British Romantic poetry.

André Lefevere (1945-1996), one of the prominent scholars of Translation Studies, has theorised that translation is a form of rewriting produced and read within the target language's political, cultural and ideological factors. Lefevere's idea of translation as a kind of refraction becomes an important tool in Translation Studies. All kinds of rewriting of texts from one language to another or from one system to another can be considered refractions. It includes all types of cinematic, T.V. or comic book adaptations of the text. It also includes various glosses, summaries, commentaries, historiography, etc., of the text in other or the same languages (Lefevere 1982: 4). In his essay 'Mother Courage's Cucumber – Text, System and Refraction in a Theory of Literature' (1982), Lefevere studies different English translations of the German play 'Mother Courage's Cucumber' by Bertolt Brecht. The play by Brecht was first translated into English in America by H.R. Hays. Then, Eric Bentley and Ralph Manheim also translated this German play into English for the American audience. All these translations, Lefevere argues, 'refract' Brecht for the American audience. Similarly, all translations of British Romantic poetry, including the Gujarati translation *Kusummala*, refract the British Romantic poets, in our case, for Gujarati readers. Lefevere argues that if we see translation as refraction, we will be able to understand the larger cultural politics of the period and various other social, political and economic constraints which might have affected the translation. He states that there are always certain constraints of the receiving

system (here, Gujarati literature). Hence, a translated text has to be read by analysing the various translation strategies adopted by the translator in the context of these constraints.

As discussed earlier, any literary text has to be studied by contextualising its literary system. Lefevre regards literature as a part of a system which exists in a specific environment of a culture or society. It includes texts and people, who write, refract, distribute and read those texts. Such a literary system possesses a regulatory body with different components. Therefore, *Kusummala* is part of a system, the Gujarati literary system, and it exists in a specific environment: English education and the reformation of the Gujarati language and literature. The first essential component of any literary system is patronage – the person, persons, and institutions that provide patronage to the translator for translating the text. We don't have information about whether the translation of *Kusummala* was commissioned by the British or any other persons or institutions, as textbooks from English and other Indian vernaculars were frequently translated into Gujarati. Patronage can be of two types – differentiated, where different people or institutions with different, conflicting ideologies support the translator/translation and undifferentiated, where patronage is provided by a single person, group, or institution characterised by the same ideology.

Kusummala was first published in 1887, followed by six subsequent editions in 1902, 1907, 1912, 1915, 1918, and 1953. Different people and publishing houses published all these seven editions of *Kusummala*; hence, it is the case of differentiated patronage. The publication details of the first three editions of *Kusummala* cannot be found. Jivanlal Amarshi Mehta, the manager of Printing Work and Book Agencies, published the fourth and sixth editions of *Kusummala*. The fourth edition was printed at The Ahmedabad Union Printing Press Company Limited in Ahmedabad Tankshala by Motilal Shamaldas. On the other hand, the sixth edition was printed at Shree Ambika Vijay Printing Press by Laxmichand Harichand in Ahmedabad. The fifth edition of *Kusummala* was published by C.N. Brothers Book Sellers and Publishers, owned by Chandravadan Ishwarlal Khansaheb. Matubhai Bhaidas printed the fifth edition at The Surat Jain Printing Press,

Khapatia Chakla, Surat. Shambhulal Jagdishbhai Shah of Gurjar Grantharatna Karyalaya published the seventh edition of *Kusummala*. Govindlal Jagdishbhai Shah printed it at Sharda Printing Press in Ahmedabad (4th, 5th, 6th editions available on archive.org).

Despite limited information about the publication history of *Kusummala*, one can clearly understand the role of cities such as Ahmedabad and Surat in facilitating Gujarati scholarship, particularly in translation. Gurjar Grantharatna Karyalaya, situated in Ahmedabad and started in 1927, has remained a crucial publication house in publishing various books in Gujarati, such as histories of Gujarati literature (for example, Dhirubhai Thakar's books on the history of Gujarati literature - *Arvachin Gujarati Sahitya Ni Vikasrekha*), novels (e.g. Munshi's Patan trilogy), children's literature (the well known *Bakor Patel* by Hariprasad Vyas), cultural histories (the history of Charan community by Zaverchand Meghani), poems (for example Niranjan Bhagat's *Antim Kavyo)* and Gujarati translations by Niranjan Bhagat of texts such as Tagore's *Chitrangada*, among others.

Patronage can be understood with the help of three essential components – an ideological one, an economic one and a status component (Lefevre 1982: 6). One of the most important elements is the ideology of the translator. Divatia mentions his ideology or aim behind translating British Romantics into Gujarati in the Preface (Divatia 1953:9) of the first edition of *Kusummala*. He uses the word *sangeetkavya* (lyric) for the poems and states that he will comment on the translated poems' aim, structure, form, and arrangement. Divatia further says Western poetry differs from this country's (India) poetry. Western poetry is written with a different method; hence, Divatia wants to acquaint the 'imagined community' of Gujarati readers with Western poetry through examples and not through abstract critical discussions. His main aim was cultivating a taste for Western poetry in the minds of the "*Gurjar Praja*" ('the people of Gujarat'). The word *Gurjar*, used in the Preface, invokes the cultural history of Gujarat as it refers to the *Gurjaras*, probably a subtype of Huns, who ruled the region during the eighth and ninth centuries. It is noteworthy that the name 'Gujarat' is derived from

the word *Gurjar*. So, the term addresses an 'imagined Gujarati community' in the Preface, hence highlighting the sub-national Gujarati identity right from the Preface.

The economic component assures the writer's livelihood. Seven editions of *Kusummala* clearly indicate the wide readership enjoyed by Divatia's Gujarati translations of British Romantic poetry. However, we do not have sufficient data to trace the readership and circulation of different editions of *Kusummala* across the Gujarati reading public. Another essential component of the Gujarati literary system is the status of the writer/translator – as in what position the writer and the translator achieve in the society after the text is translated as per the norms of the receiving culture. Many women Romantic poets, such as Anna Laetitia Barbauld (1743-1825), Anna Seward (1742-1809) and Helen Maria Williams (1759-1827), among others, also composed poems in the Romantic period (Poplawski 2018: 342), but the fourth part of F.T. Palgrave's *Golden Treasury* (1861), which contained the poetry of Wordsworth, Keats, Shelly, Coleridge, Blake and Byron, was often prescribed as a textbook in schools and colleges. The Gujarati translation of the above-mentioned British Romantic poets further assures their canonical status in the Gujarati literary system as well. The second generation of English-educated Gujarati elites modelled the form, themes, styles, symbols, and metaphors of Gujarati Romantic poetry based on the British Romantic poets. Furthermore, *Kusummala*, the Gujarati translation of British Romantic poetry, established Divatia as the harbinger of a new form/style of poetry in Gujarati literature and also shaped the Gujarati canon. As discussed in the earlier section, Divatia's translation also influenced other Gujarati Romantic poets such as Khabardar and Kalapi.

Another important aspect associated with any translated text is its poetics, i.e. the different strategies employed by the translator in an attempt to bring the source text to the receiving culture/system. According to Lefevre, "poetics is a kind of code of behaviour with two components – an inventory component which includes genre, certain symbols, characters, prototypical situations and a functional component - an idea of how literature has or may be allowed to function in society" (Lefevere 1982: 6). The inventory component

aims to study the changes made by the translator in the genre, symbols, characters, and situations according to the needs and requirements of the receiving system. Palgrave begins his text with a Dedication to the poet laureate of the period – Alfred Tennyson (1809-1892). He begins his dedication by remembering his close friend – Henry Hallam (1811-1833), who was the subject of Tennyson's poem, "In Memoriam A.H.H" (1850). Palgrave invokes the idea of patriotism and nationalism by stating that - "It would have been hence a peculiar pleasure and pride to dedicate what I have endeavoured to make a true national Anthology of three centuries to Henry Hallam" (Palgrave 1919: 7 'Dedication'). He regards Henry Hallam as having "just judgement and high-hearted patriotism". Palgrave further thanks Tennyson for invoking his interest in compiling the poems while they were "traversing the wild scenery of Terryn Dinas" and also advising and assisting him throughout the project.

On the other hand, Divatia dedicates his *Kusummala* to the well-known Gujarati autobiographer, translator and critic Narayan Hemchandra (1855-1904). He is credited with bringing Bengali literature to Gujarati through various Gujarati translations of Bengali texts (Das 1993: 230). Interestingly, Divatia has composed an entire poem dedicated to Narayan Hemchandra. In this poem, the speaker states that a river of poems has risen from the deep trenches of his heart. The flow of this river is sometimes slow, often fast, and it passes through various types of arid and semi-arid areas, but the river never dries. He then dedicates this river of poems to Narayan Hemchandra in the poem's last lines. It is important to note that the poem is composed in the Sanskrit meter – *shikharini*, highlighting the interliterary tendencies right from the beginning of the text.

In the Preface of the *Golden Treasury*, Palgrave clearly mentions that his anthology is different from any other anthologies as he has attempted to include "all the best original Lyrical pieces and Songs" of the English language. Palgrave then goes on to define lyrical poetry. He states that he hasn't relied on a strict and exhaustive definition of lyrical poetry. According to Palgrave, *Lyrical* implies "that each Poem shall turn on some single thought, feeling, or situation" (Preface, Page 3). The poems in the *Golden Treasury*

(1861) have been divided into four books by Palgrave. Book I corresponds to ninety years, closing about 1616; Book II covers the period between 1616 to 1700; Book III corresponds to 1700 to 1800; and Book IV covers the period from 1800 to 1850s. Palgrvae also stresses the Romantic ideals of genius and originality in the Preface as a parameter for excluding poems. Divatia, in the Preface of *Kusummala* (1887), states that he intends to introduce a new form of poetry to the Gujarati readers with the help of examples. Still, he doesn't make any attempts to define lyrical poetry. As a result, he created a formula for composing lyrical poetry in Gujarati, as discussed in the earlier section. We also do not find any discussion about the book's structure or the ideas of genius and originality.

Interestingly, Divatia mentions the aim of the *teeka* ('commentary') section present at the end of the book, towards the end of the Preface of *Kusummala*. He states that the *teeka* will provide a clear understanding where meanings or interpretations become vague for the readers. This *teeka* is similar to the Palgrave 'Notes' section towards the end of the *Golden Treasury* but does not find a mention in the book's Preface. The Notes of Palgrave describes the poem's author, style, form, and publication details. It also tries to explain difficult words and phrases so any reader can read and interpret the poem based on the details provided in the 'Notes' section. This is not the case with the *teeka* section of *Kusummala*. However, it is crucial to note that Divatia has mentioned the various source texts (or names of the poems) that have been translated into Gujarati. For example, Divatia states in the *teeka* section that the poem *Avsan*, which is the last poem of *Kusummala*, has been based on the last poem of the fourth book of the *Golden Treasury*, Shelley's "Music, when soft voices die". He further comments that he hasn't translated the poem word by word but has retained the core idea and theme of the poem in *Avsan.* Hence, we can say that Palgrave's 'Notes' section differs from Divatia's *teeka* in *Kusummala.*

All seven editions of *Kusummala* have a separate Preface section with essential details. The second edition was published in 1902, fourteen years after the first edition's publication. In the Preface of the second edition, Divatia states that the *Kusummala* was in high

demand among readers, and hence, he has happily published a second edition with no major changes, but he has improved the spellings and changed certain words. It hints towards the standardisation of the Gujarati language prevalent during the first half of the twentieth century. The third edition was published in 1907, where Divatia, similar to the first edition's Preface, used the word "*Gurjar Praja*", the Gujarati community, invoking the sub-national Gujarati identity. There were no major changes in the third edition as well, but Divatia changed the names of some poems to increase the accessibility to Gujarati readers. By the time the fourth edition of *Kusummala* came out in 1912, many writers had started criticising Divatia's translations of British Romantic poetry. Therefore, in the preface of the fourth edition, Divatia sarcastically targets his critics, followed by a discussion on the name – *sangeetkavya*, coined by Divatia for lyrical poetry. He also used the term "*Gujarat Ni Praja*" (the people of Gujarat) for the first time instead of "*Gurjar Praja*", directly invoking the state of Gujarat, which was yet to be formed geographically. The fifth edition came out in 1915, and in its Preface, Divatia declared that *Kusummala* had been introduced as a textbook in high school education. It highlights the entry of *Kusummala* into the Gujarati canon through the refraction of British Romantic poetry. In the Preface of the sixth and the seventh editions, published in 1918 and 1953, respectively, Divatia talks about the high prices of paper, due to which the selling price of *Kusummala* had to be increased until Gurjar Grantharatna Karyalaya agreed to publish the seventh edition of *Kusummala*.

After the Preface, all four books of the *Golden Treasury* (1861) begin with a 'summary' section, after which the first poem starts. This section serves as an introduction to the particular period of the poems and the major tendencies of that period. In the 'Summary' section of the fourth book, Palgrave states that he is happy with the progress of poetry in the last 30 years, from the beginning of the nineteenth century. The poets have advanced the major characteristics of the Restoration period and "renewed the half-forgotten melody and depth of tone which marked the best Elizabethan writers" (Palgrave 1919: 194). Palgrave praises the Romantic poets by stating that "In a word, the Nation which, after

the Greeks in their glory, has been the most gifted of all nations for Poetry, expressed in these men the highest strength and prodigality of its nature". This hints towards Romantic nationalism, translated into Gujarati sub-nationalism when Divatia translates British Romantic poets into Gujarati. It is important to note that *Kusummala* has no corresponding section on 'summary'.

After the Preface in *Kusummala*, the first poem is titled *"*Manglacharan*"* (Divatia 1953: 1) – a regular/standard feature of any Sanskrit treatise. This verse aims to seek blessings from a specific deity and to ask for the removal of any obstacles while narrating/writing poetry. We also find a similar tradition in epic poetry. It usually begins with the invocation of the Muse, from whom the poet asks for inspiration and knowledge. A similar appeal can be seen in "Mangalacharan*"*. Divatia here invokes the goddess *Sharada*, another name for the Hindu goddess *Saraswati*. She is the goddess of knowledge, music, art, speech, wisdom and learning. Divatia requests goddess *Saraswati* to give him a small drop of knowledge from her vast ocean/stream of knowledge so that he can write poems without difficulty. The medieval Gujarati poets used similar invocations before the poem's start, and this tradition was eventually sidelined by the modern Gujarati poetry that began from Dalpatram and Narmad. Such features highlight the interliterary tendencies of *Kusummala*.

It is important to note that Divatia has not translated all the poems word by word into Gujarati, but has used different strategies for translation. For example, Divatia has translated a few lines (usually the first 6 - 10 lines) from poems such as "The Primrose of the Rock" (Wordsworth), and then composed an entirely different poem based on a different theme, "Asthir Ane Sthir Prem*"* ('Unsteady and Steady love') (Divatia 1953: 28). Here, the poetry in translation takes the theme of a stable and unstable relationship, the satisfaction and peace one experiences when in a steady relationship with one's beloved and the dissatisfaction and no peace when there is an unsteady relationship with one's beloved. Notably, "The Primrose of the Rock" is based on Wordsworth's spiritual belief concerning death and renewal/rebirth. Poems such as "Koel" (1953: 81) and "Megha" (1953: 95) remind us of Wordsworth's "To the Cuckoo",

"To the Skylark", and Shelley's "The Cloud". However, it is essential to note that Divatia has summarised Shelley's "The Cloud" in its Gujarati translation "Megha", but the translated poem uses different meters and rhyme schemes.

Apart from the translations, one can also find poems based on the theme of nature, written originally in Gujarati. For example, in the poem "Avataran" (1953: 1) (it literally means inverted commas, but here it highlights the descending of the stream of knowledge as Divatia requests Goddess *Saraswati*, in the first poem "Mangalacharan" (1953: 1), to provide him with a tiny drop of knowledge/wisdom from her vast stream of knowledge for writing poetry), Divatia justifies the title *Kusummala*, through the metaphor of a garland or a wreath. *Kusum* refers to a 'flower', and *mala* refers to a 'garland.' The speaker begins the poem by describing how he collected flowers (a metaphor for poems) from a forest and will now offer these flowers (poems) to the readers. In the second stanza, the speaker further states that the flowers are divine and have not withered but bloomed. With the wisdom and intelligence of the speaker, he will weave a garland (a metaphor for poetry anthology) out of the divine flowers (poems). In the third and the fourth stanzas, the speaker describes the different types of smells (strong, mild, etc.) and colours (bright, dim, etc.) of the divine flowers, referring to various kinds of poems with multiple nature-based themes in the anthology. In the fifth stanza, the metaphor of the garland is accentuated as the speaker states that he has collected the divine flowers throughout the different seasons of the year, and he will now weave a wreath for his readers. Therefore, in the last stanza, the speaker states that the garland (anthology) is full of different flowers collected throughout the year in different seasons. The flowers (poems) have different smells and colours. However, they have still been woven together as a single unit without any opposition. The metaphor hints at the different traditions of poetry, such as English, Sanskrit and Gujarati, knitted together like a garland in *Kusummala,* without any opposition. Therefore, *Kusummala* serves as a trope for interliterariness.

According to Lefevre, the final constraint in a literary system is language. The formal side of a language represents the use of

grammar and meters, among others, while the pragmatic side is associated with the culture. The formal side of language is relevant in *Kusummala* as it combines traditional and folk meters, rhythm, and classical Sanskrit meters to mediate the translation of British Romantic poets into Gujarati. "Mangalacharan*"* is composed in a classical Sanskrit meter – '*shardulvikridit*', one of the longest meters in Sanskrit. It consists of 19 letters in one line. "Avtaran*",* the following poem, is composed in the '*totaka*' meter. It is a rhythm-based meter and has four feet containing twelve syllables each. Other Sanskrit meters, such as *shikharini* and *vasant-tilaka*, are also used in "Kartavya Ane Vilas" (Divatia 1953: 50) and "Unadana Ek Pahrodnu Smaran" (Divatia 1953: 67). Along with using Sanskrit classical meters, Divatia has used meters associated with the Prakrit language such as *rodavruta* in "Sahastralinga Tadavna Katha Uparthu Patan", *chaupai* in "Asthir Ane Sthir Prem", *visham harigeet* in "Madhyratriae Koyal" (Divatia 1953: 71), *dindi* in "Tahri Kanti, Prem Ane Aatma" (Divatia 1953: 60), *mahideep* in "Lagnasamayae Ek Kusumpatrani Bhet Mokalta" (Divatia 1953: 56). It is interesting to note that Divatia also uses traditional Gujarati meters that can be sung, such as *garbi* in "Nadikinare" (Divatia, 1953: 11) and *sitana mahinani chal* in "Saritsangam" (Divatia 1953: 16).

The pragmatic side of the language associated with the culture invokes the cultural history of Gujarat, focusing on the sub-national identity of Gujarat. The poem "Sahastralinga Tadavna Katha Uparthi Patan" ('Patan from the banks of Sahastralinga lake'), the very first poem after "Mangalacharan*"* and "Avataran*",* invokes medieval Gujarat for the 'imagined Gujarati community.' The speaker is standing at the banks of Sahastralinga Lake and contemplating the city of Patan, a town now erased from the memory of the 'imagined Gujarati community', as hinted in the poem's first few lines. He points towards the Sahastralinga Lake and says that the lake lies there. Then, the speaker points towards Patan to highlight that the city lies there as if both Sahastralinga Lake and Patan are buried deep in their tombs. It is important to note that the Chalukya king, Siddharaja Jayasimha, built Sahastralinga Lake in the eleventh century, and his capital city was Anhilapataka, present-day Patan. In

the following lines, the speaker points to *Ran Ki Vav* ('The Queen's Stepwell'), commissioned by Udayamati, the wife of the Chalukya king Bhima I and says that the *haada* ('bones') of *Ran Ki Vav* are lying there, hinting towards the silting of the stepwell, as believed by many, because of the floods in the *Saraswati* river.

In the second stanza, the speaker directly addresses the 'imagined Gujarati community' through the words *Gujaratno Puta* ('the son of Gujarat'). The speaker poses a rhetorical question to the son of Gujarat, standing at the banks of the Sahastralinga Lake: can any son of Gujarat not have tears in his eyes after observing the structures mentioned above in ruins? He believes that the important rulers and monuments associated with the cultural identity of Gujarat have been erased from the collective memory of the 'imagined Gujarati community.' The third stanza also describes the now-extinct, ancient Saraswati River's uneven flow. The speaker describes how the Saraswati River flows through Patan. It is important to note that the Saraswati River is considered sacred and finds mention in the Rigveda. In this way, the poem refers to the cultural history of medieval Gujarat, a territorial space different from present-day Gujarat, and addresses the 'imagined Gujarati community'. It is important to note that Patan will remain the anchoring point in forming a Gujarati *Asmita* ('self-consciousness') during the twentieth century as well with Kanaiyala Munshi Patan trilogy - a set of three Gujarati historical novels, namely, *Patan Ni Prabhuta* (The Glory of Patan, 1916), *Gujarat No Nath* (The Lord and Master of Gujarat, 1917) and *Rajadhiraj* (The King of Kings, 1922). The Patan trilogy also invokes the cultural history of medieval Gujarat. Therefore, the pragmatic side of the language here serves as an anchor for invoking a sub-national Gujarati identity and reforming Gujarati literature through translation.

Conclusion

This paper traces the literary system that produced the Gujarati translation of British Romantic poetry, *Kusummala* (1887). As elaborated by Isaka, the English-educated Gujarati elites, in an attempt to reform the Gujarati language, moved towards the standardisation of the Gujarati language and tried to carve a distinct

Gujarati identity by making their strand of Gujarati the dominant one. Similarly, the second-generation English-educated Gujarati elites such as Narsinhrao Divatia translated the British Romantic poets from the canon of world literature into Gujarati in an attempt to enrich Gujarati literature and also carve a subnational Gujarati identity. However, many critics regard *Kusummala* as *nakal* or 'copy'. The study of *Kusummala* as an interliterary text has clearly highlighted internal genetic contact and structural-typological affinities. The arguments mentioned above in patronage, poetics, and language show that Divatia was not attempting a word-to-word translation of the British Romantic poets in *Kusummala*; instead, he was refracting the text in Gujarati as per the need of the receiving culture, that is, Gujarati literature and Gujarati literary system.

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Beyond Translation: Retelling and Literary History

NILANJANA BHATTACHARYA

Abstract

"Translation" as a literary term, originated in a specific European context. However, the term has been generalised to such an extent that it is often used to read texts across languages and cultures. While this process can help in identifying and establishing links between languages and cultures, acknowledging the theoretical tools provided within the concerned literary tradition could provide better insights into the literary history of the tradition, and reception of a text. To the latter end, this paper proposes to go beyond the concept of translation, and focus on the Sanskrit concept of anuvada or "retelling" (and its later equivalent, "rewriting"), to show how this concept of "retelling" can contribute to a better understanding of literary history, especially in a country like India, where several linguistic traditions are organically connected. I shall primarily rely on The Mahabharata to substantiate my argument.

Keywords: Retelling, Translation, Literary history, *Anuvada*, *The Mahabharata.*

Introduction

Colonial intervention impacted the Indians' (and subsequently, the non-Indians') understandings of pre-colonial history and texts in major ways. In their eagerness to communicate with their colonial masters, the colonisers and the colonised people often ended up creating equivalents between the two cultures, sometimes at the cost of compromising with their own uniqueness. That translation is such a site of colonial contact and conflict, has been explained by scholars (Lefevere 1988; Niranjana 1990 & 1992; Venuti 1995). Use of the European notion of translation in reading Indian texts can cause a distorted understanding of the textual practices of this land. Ancient

and medieval India had its own notions of transmission of texts, which may not be equal to the European notion of translation, but nonetheless, are crucial to comprehend the literary practices and productions of those times. This paper posits that a literary tradition can be comprehended fully only when it is read based on its own terms, and not on "equivalents" borrowed from another literary tradition. More specifically, I argue that taking into account the various ways in which texts – oral or written – were transmitted in ancient and medieval India, is crucial to understand the literary history of India. In order to explain this point, I shall focus on the Sanskrit concept of retelling or *anuvada*, and to substantiate my argument I have chosen one of the longest surviving texts – *The Mahabharata* – that would enable me to look at its various retellings across time and languages.

In his essay "Translation and Literary History", Ganesh Devy pointed out, "No critic has taken any well-defined position about the exact placement of translations in literary history." (Devy 1998: 183). In the long history of translation in West Europe, the debate between free and literal translation- readability versus fidelity- has played a significant role, often leaning towards readability (Venuti, 1995). That is to say, the target language has usually played a dominant role in translation. Therefore, as Devy pointed out, it is no surprise that, "the developments concerning the interdependence between meaning and structure in the field of linguistics have been based on monolingual data and situations" (183). In the colonial context, steeped in colonial power politics, a different dimension was added to this debate on "fidelity" and "readability". This power politics, which came to the forefront much later with the introduction of Translation Studies, permeated into the Indian consciousness far earlier, prompting inquiries – by European as well as Indian scholars – about the "authenticity" of a text, and/or its translation. While debates around "authenticity" can be extremely useful in dating a text, identifying authors, and many other respects, they also tend to establish a hierarchy by putting the "authentic" version at the centre, and marginalising the rest in much the same way as translation in a colonial context prioritises the target text/language. It is this hierarchy that this paper aims to challenge by

focusing on the concept of retelling or rewriting, as only after breaking through this hierarchy, a journey towards literary history could begin.

Acknowledging the difficulties of applying the West European concept of translation to read Indian texts, A. K. Ramanujan (2004) proposed to read the "translation-relations between texts" in terms of iconic, indexical and symbolic translations. This method, though substantially widened the scope of the West European idea of translation, perceived the relations between texts as translation. My primary inquiry would be to understand the ways of transmission of texts in ancient India, which may or may not conform to the idea of West European translation. I argue that only acknowledging these various methods of transmission of texts – even methods that do not conform to the broader understanding of the West European notion of translation – can provide a comprehensive understanding of the literary history of the land that is now known as India.

To that end, I have divided the paper into three sections. The first section explores certain theoretical ideas of transmission of texts in the Sanskrit literary tradition to highlight that translation is not the only way of transmission of texts. The second section focuses on some of the ways of transmission as depicted within the narrative structure of the *Mahabharata*, to underscore how the various ways of transmission were integral to the narrative of a text. The third section concentrates on some retellings of *The Mahabharata* in the regional traditions of India, particularly the Bangla (Bengali) literary tradition, to explore the politics of transmission, and its link to the form and content of texts, which, if taken into account, can help in comprehending the literary history of India.

Transmission

In contemporary India, a very popular synonym for "translation" in many languages (like Bangla, Hindi, Assamese, Marathi etc.) is *anuvada*. The word *anuvada* is a Sanskrit term, and the phenomenon of using it as a synonym of the English word "translation" began with India's exposure to the English language and culture. Gradually, the word lost its Sanskrit connotation where it was used primarily to refer to the idea of retelling. The *Sanskrit* word *anuvada*

derived from combining the root "*vad*" (to speak) with the prefix "*anu*", thus denoting the idea of speaking after or repeating. In the field of Sanskrit grammar, the earliest mention of the term was perhaps by Panini. In one of the sutras in his *Astadhyayi*, Panini said, "anuvāde caraṇanām" (2.4.3), where, according to commentators (Panini 1894), *anuvada* stood for repeating a statement or information, as opposed to saying it for the first time. In other words, re-telling. It was also in this sense that the word *anuvada* was used in *Dhvanyaloka* and *Sahityadarpanah*. In this sense, the large corpus of *bhasya*, *vartika*, *tika* and other forms of commentaries available in Sanskrit were nothing but *anuvada*. In fact, based on the definition provided in the *Natyasastra*, *nataka* would also fall under the purview of *anuvada*, because they recount well-known stories of well-known protagonists: "prakhyātavastuviṣayam prakhyātodattanāyakam caiva" (Bharata 1996: 20). Various literary traditions of India have a substantial corpus of *nataka* based on the stories of the *Mahabharata.* In fact, texts like *Kiratarjuniya* (by Bharavi), *Shishupalvadha* (by Magha), *Arjuncarita* (by Anandavardhana) and many others can also be read as retellings.

Interestingly, major Sanskrit theoreticians did not discuss much about *anuvada* as a literary term[1], however, the concept of retelling or rewriting was evidently very significant in Sanskrit literary theory. Phukan (2008) draws attention to the plurality of translation practices in pre-colonial India. Exploring some aspects of this plurality could help in establishing the connection between forms of retelling and literary history. Rajshekhara's *Kavyamimansa* (c. 880-920 AD) dedicated a complete chapter to *arthaharanam* or appropriation of meaning. The Sanskrit word "āharaṇam" is derived from the root "hṛ" that meant to gather something from outside. Thus, *arthaharanam* referred to the process of appropriation of meaning, or, the process of meaning making, which worked essentially in a linear manner of succession, and could not happen in isolation – a process that was explored in Europe much later, by the

[1] The reason might be that the term, like many other words, had multiple connotations. *The Mahabharata*, for instance, used the word "anuvada" in a very different sense. In "Santiparva", Visma's use of the word "anuvada" is usually interpreted to mean blame.

structuralists and post-structuralists. A poet, according to Rajshekhara, constructed meaning in relation to existing works. There were multiple ways of drawing upon these existing works, and one of these ways was *natanepathyam*, which Rajshekhara defined as changing the language of one text into another. This is what is largely understood as "inter-lingual translation" (Jakobson 1959) today. As an example of *natanepathyam,* Rajshekhara cited a Prakrita verse and then changed the language to Sanskrit. However, the Sanskrit verse he quoted was not an exact translation of the Prakrita verse. The former retained the sense of the latter but also elaborated it somewhat. This kind of retelling existed side by side with other kinds, such as, *cchandovinimayam* where the metre of a verse was changed into another, but the meaning remained the same; *tailavindu* where the idea expressed in one verse/work was amplified by another poet in another work; *khandam* where ideas expressed by other poets were summarised by a later poet; *hetuvyatyaya* where a poet used the ideas of another poet, but in a context different from its earlier usage; *samputa* where two verses of a poet were combined into one by another poet, etc. Thus, Rajshekhara acknowledged the various ways in which a literary work could be linked to its previous works.

It should be noted here that, unlike the European notion of translation, this process of appropriation of meaning did not create any hierarchy between the works. Therefore, the questions of "authenticity" and "fidelity" were never given much importance in ancient or medieval India. It was significant that Sanskrit used a single word, *kavi*, to refer to the creators of various kinds of art forms and literary genres.[2] There were various types of *kavi* – the great ones, the better ones, the good ones, and of course, the bad ones – nevertheless, Sanskrit neither did create a hierarchy between the "author" and the "translator", nor between an "original" text and a "translation". Rajshekhara mentioned three major types of *kavi*,

[2] That is why, the English word "poet" does not really capture the meaning of the word "kavi" which is closer to the Greek idea of "poet" (ποιητής). The word "kavi" derived from the root "ku", and usually stood for a person who was wise, enlightened, sensible, prudent, skilful, seer. The Greek word "poetes" derived from the root "poe" means "to make". In this sense, a poet was a maker, creator.

depending on their ways of *arthaharanam* or appropriation of meaning. A *kavi*, according to Rajshekhara, might acquire the idea, or seeds, of a work from other creators. Such a group of creators, Rajshekhara called *anyayoni*. However, at times, such sources might not be very specific, which made the creators *nihynutyoni*. Creators, who expressed their very own ideas in their own ways, were *ayoni*. Based on this broad division, Rajshekhara explained that there could be thirty-two different ways of appropriation of meaning. This tradition of connecting a text with other existing texts, from the same or another literary tradition, has existed in India for long, thus acknowledging the potentially never-ending chain of transmission of texts, and an organic connection between texts.

Placement of texts on a non-hierarchized plane, however, did not mean compromising with the quality. The question of the quality of a work was also deemed important, and therefore, the Sanskrit tradition focused on concepts of *kavipratibha* or the innate talent of the creator, as well as on the ideal reader/spectator, who was the *sahridaya*. Many Sanskrit theoreticians affirmed that only a *sahridaya* could be a great *kavi*. Thus, in the Sanskrit tradition, "author", "critic" and "reader" were not hierarchical, separate entities, as found in the European tradition. Rather, in the Sanskrit tradition, only a good reader/critic could successfully transmit a received message, which made the idea of retelling or rewriting even more significant, as each text in this chain of transmission became equally important.

In fact, this idea of transmission of messages is very similar to the idea of literary transduction as explained much later by the Prague school. Literary transduction (Levy 2011) is different from the idea of translation, as unlike the latter, the former does not focus on a single "source text". Instead, it acknowledges the multiplicity of received messages, and considers the interventions.

How exactly this is done, can be explained with the examples of the retellings/rewritings of *The Mahabharata*.

Narratives

As a text that was composed over a long period of time, the Mahabharata[3] offered excellent insights into the politics of transmission of messages, both oral and written. The version of the Mahabharata which is regarded to be the most ancient is generally ascribed to Krisnadvaipayana Vyasa. The very first part of this version, the "Adiparva", narrated that the sage Vyasa had taught the tale of the Mahabharata to his son Suka, and his four disciples: Vaisampayana, Paila, Jaimini and Sumantu. Each one of them narrated the story in their way. In other words, they retold the text in their ways. Out of these five versions, only the version of Vaisampayana was recited in the snake sacrifice performed by Janmejaya, in the presence of Vyasa, which later Souti recounted to Sounaka and other sages. This is the version that is now generally known as *The Mahabharata*.

The text can be extremely useful in problematising the notions of narration, recitation, retelling and authorship. The boxed narrative structure of this text became very clear right from the beginning, as various tales were unfolded by various narrators. Primarily, these narrators seemed to function in an oral culture where texts/messages were circulated by word of mouth. This process of circulation, therefore, was inextricably connected to the limitations of individual memory and creativity. The point can be explained with the example of the story of Utanka. Among the innumerable stories of the Mahabharata, there are a few stories that have been narrated more than once within the text, and the story of Utanka is one of them. The story first appears in the first chapter, the "Adiparva", where Souti is the narrator; and again, in the "Asvamedhaparva", where Vaisampayana is the narrator. Although it is evident that these are the same story, there are certain discrepancies between the two retellings. The version of Souti, which is longer than the version of Vaisampayana, describes Utanka as the disciple of Veda, the wife of Veda is not named, and the character of their daughter does not

[3] Henceforth, the *Mahabharata* (in italics) will be used to refer to a specific text ascribed to/authored by someone, whereas the Mahabharata (non-italicised) will be used to refer to the various stories of the Mahabharata.

exist. The version of Vaisampayana, however, mentions that Utanka's guru is Gautama, his wife is Ahalya, and Utanka marries their daughter. From the two versions, it is possible to create a basic structure of the story:

- At the end of his education (Bhramhacaryasrama), Utanka wanted to repay his debts to his guru, a tradition known as *gurudaksina*.
- On Utanka's insistence, his guru sent him to his wife, to ask her if she wanted anything, and she asked Utanka to bring her a very specific, and apparently very precious, pair of earrings. In other words, she sent him in search of treasure.
- Utanka found the desired pair of earrings, but while returning, the earrings were stolen.
- Utanka went to retrieve the lost earrings and after overcoming a series of obstacles, he, finally with the aid of Indra and Agni, found the earrings in the Nagloka. Thus, he paid his *gurudaksina*.

After this, the version in the "Adiparva" continued to narrate how Utanka went to Janmejaya and pressed him to perform the snake sacrifice, in order to avenge Taksaka, the king of the Nagloka, thus connecting the story of Utanka to the saga of the dynasty of Bharata. In the other version, however, it was Janmejaya who asked Vaisampayana about Utanka during the snake sacrifice, thus establishing that he had no connection to Utanaka at all. Based on the European understanding of plot, such inconsistency would surely be regarded as a major fault, but evidently, it did not matter to the various creators/orators of the Mahabharata, who told the story again and again. The creators/orators of the Mahabharata treated both these versions as valid and neither version was tagged to any particular "owner" or authority figure. That was because, in this idea of retelling/rewriting, facts and information had little value. Without entering into a debate on "authenticity", it could be said that both versions were representations of society, and they both depicted how various bards concentrated on various kinds of representations. It was this *itihasa* – and not the European "History" – that the

Mahabharata narrated, and the so-called inconsistencies were integral to this scheme of *itihasa*, just like real life.

Like *anuvada*, *itihasa* was another concept that eventually became synonymous with the European idea of "History". However, unlike "History", *itihasa* did not set much store on hardcore, verifiable facts. The concept of *itihasa* took into account the factors which might have impacted the process of narration, and the limitation of individual memory was one of those factors. In the "Asvamedhaparva", or the section on horse-sacrifice, when Arjuna confessed to Krishna about forgetting the precious advices Krishna had given him prior to the war of Kuruksetra, and requested Krishna to repeat those once again, Krishna clearly told Arjuna that he could not possibly "repeat" exactly what he had told Arjuna earlier. Instead, he told Arjuna certain stories, thereby implying that these stories could impart knowledge similar to the advices given earlier. The name of this section was significant, "Anugita parvadhyay", a sequel to, or a shortened version of the "Bhagavadgita parvadhyay", or the section that contained the advices known as the Bhagavadgita. The message was clear: in an oral culture, when a person recounted something s/he/they had already said before, the later narration was bound to be different from the former version, and the degree of this difference would depend on several factors. Only a written culture could produce copies of one version, and to produce "copies", one did not require *kavipratibha* or innate poetic talent.[4]

In fact, as a text developed over centuries, the Mahabharata also incorporated the tassel between the oral and the written culture. There was a popular legend that credited the god Ganesa as the scripter of the *Mahabharata* (Satchidanandan 2009). According to this legend, when Vyasa was looking for a scripter to write down his verses, Bramha suggested Ganesa for the job. Ganesa agreed to do it, but on condition that once he had begun writing, his pen would never pause for a moment, thus challenging the very nature of extempore oral compositions. Vyasa accepted Ganesa's condition, given that Ganesa would not write down anything without

[4] Significantly, while the didactic text of Bhagavatgita became part of the scriptures, Anugita was left out, showing that stories have a lesser degree of verisimilitude.

understanding it first. This term set by Vyasa implicitly drew attention to the power play between oral and written compositions, hinting that it was possible for someone to write down something without really understanding it. Or, produce mere copies. However, *composition* of a text, oral or written, was essentially a creative act.

Poetic talent or *kavipratibha* therefore, was extremely important, as was *each text* in a chain of transmission of messages. To highlight the latter point is extremely important, as many of the famous Indologists have ignored it completely. Maurice Winternitz, for example, eschews the Mahabharata, claiming it to be a total "nonsense", that which neither has any kind of art, nor consistency. In his famous multivolume work, *A History of Indian Literature*, published between 1905 and 1922, he observed:

> The Mahabharata as a whole is a literary nonsense. Never has an artist's hand tried – and it would have been also really impossible – to unite the conflicting elements to a unitary poem. Only theologians and commentators without poetic leanings and unskilled copyists have at last welded together into a disorderly mass the actually non-combinable parts coming down from different centuries (Winternitz 1981: 305).

In his anxiety to read – or failing to read – *the Mahabharata* as "a unitary poem", Winternitz never stopped to consider its various retellings and rewritings. Even though, in the third volume of his book (Winternitz 1985), he discussed *Abhijnanasakuntalam*, *Vikramorvasiyam* and several other retellings of the Mahabharata, he read all these as "unitary" and isolated, texts, and failed to make the connection between these texts, which was crucial to understand the historiography of India.

Retelling and Literary History

As mentioned earlier, Vyasa taught his creation to five of his disciples, including his son. Apart from the version of Vaisampayana, the other version that has survived, although partially (only the "Asvamedhaparva") is that of Jaimini. Known as the *Jaimini Asvamedha*, this version of the "Asvamedhaparva" is

quite different from, and longer than, that of the Vaisampayana version. The Jaimini version, composed around 2-4 c. BC, contains many tales which are not found in the Vaisampayana version, and omits many tales present in the Vaisampayana version. Many scholars (Bhattacharya 2018; Koskikallio 1992; Hazra 1955) believe that Jaimini composed other parts of the Mahabharata as well.

To explain why the concept of retelling/rewriting is vital to the understanding of Indian literary history, I shall discuss certain aspects of the dissemination of the *Jaimini Asvamedha*, not only in Sanskrit, but also in the regional Bangla tradition. Actually, taking into account the organic connections between various literary traditions of India – the "courtly", the "popular", the "regional", and all other types – is elementary to gain any idea of the literary history of this land, and failing to make this connection could result in faulty conclusions.

Take for example, the case of J. Duncan Derrett, a prominent Indologist, who wrote about his "discovery" of the *Jaimini Asvamedha*:

> …by accident I stumbled upon the *Jaimini-Asvamedha*, an anonymous Hindu work, a work ignored or very slightly handled by writers on Sanskrit literature (Winternitz is the honourable exception), a Cinderella amongst Sanskrit compositions. Enquiries in India brought no response, even from scholars who might have been expected to be knowledgeable about the book (Derrett 1970: 19).

Rushing to identify Christian "influences" in "oriental" texts, Derrett did not realise that *Jaimini Asvamedha* had been one of the most popular versions of the Mahabharata, and the extent of that popularity could be gauged by glimpsing into a few other literary traditions. Almost four hundred years before Derrett, in the year 1586, the Mughal emperor, Akbar, ordered to prepare an abbreviated and illustrated version of this text in Persian and many researchers believe that there was more than one version of this Persian text (Rice 2010). Unfortunately, not much is known about the details of this rewriting, as the manuscript is not quite accessible (Rice 2010).

However, it is certain that during the medieval period, the text of Jaimini was very much a part of the dominant culture.

In fact, the version of Jaimini was very popular in Bengal[5], even before *Razmnama,* the Persian rewriting ordered by Akbar. There were several retellings/ rewritings of the *Mahabharata* in Bangla, and despite the difficulty of identifying the exact creator/s and their dates, these versions could provide interesting insights into the idea of retelling. Debnath Bandyopadhyay explained that some of these retellings were meant for common people, for their education and entertainment, while some versions were composed in the court, by the order of the local ruler. Some scholars believe that one of the earliest retellings of the *Mahabharata* in Bangla was by a poet named Sanjay, dated around the early 14th century (Sanjay 1969).[6] Sanjay's retelling of the *Mahabharata* was meant for common people. He, like many other poets who composed their poems for common people, narrated almost the entire *Mahabharata* in an abbreviated form.

However, Sanjay did not use any particular version as his "source text". Munindrakumar Ghosh, who published a meticulously edited version of Sanjay's text in 1969, explained that the published version was based on several manuscripts of various styles and periods, presuming that there were various creators involved in the making of the text. This version was also particularly significant, because here was found – perhaps for the first time – an attempt to unify the scattered tales of the Mahabharata. Sanjay's text began with Janmejaya, who appeared to be arrogant, and fell ill. To cure his illness, Vyasa advised him to listen to the entire Mahabharata, which Vaisampayana then narrated to Janmejaya. Towards the end, after the Pandavas had left the earth (*svargarohana*), the story circled back to Janmejaya, whose illness was cured by then. Besides drawing attention to the healing power of narrative, this work established a kind of linearity in the spiral narrative of Vaisampayana.

[5] Here, the reference is to the undivided, pre-colonial Bengal.

[6] Readers might remember Sanjay, the bard of the Mahabharata, who narrated the Kuruksetra war to the king Dhritarastra. Due to this reason, many scholars believe this to be a pen name (Sen 1975).

More interestingly, although Sanjay chose Vaisampayana as his narrator, the narrative that followed, was not exactly the version of Vaisampayana. Here I am going to focus on two specific examples to elaborate on why Sanjay's text cannot be read as a translation of the Vaisampayana version. Firstly, in Sanjay's text, the story of Sakuntala and Dusyanta did not follow that of Vaisampayana. Sanjay followed the *nataka* of Kalidasa, *Abhijñanasakuntalam*. Secondly, Sanjay's "Asvamedhaparva" was borrowed from the version of Jaimini, although Sanjay kept Vaisampayana as the narrator. In order to understand such amalgamations, it was important to read this text as a retelling, where the poet was not required to be "faithful" to any particular text/author.

Actually, many Indian texts defy the notion of a single creator of one particular literary work. The most well-known version of the Mahabharata in Bangla is ascribed to Kashiram Das, however, the text that goes in the name of Kashiram nowadays, is believed to be a compilation of the works of several poets. Bandyopadhyay (1993) has identified at least five poets – Shibram Ghosh, Nityananda Ghosh, Krisananda Basu, Dwija Raghunath, and Dwaipayan Das– whose works have become parts of the text ascribed to Kashiram. On the one hand, it reflects the popularity of Kashiram, but on the other hand, it also draws attention to another interesting phenomenon which links texts together.

As I mentioned earlier, some poets had composed the entire story of the Mahabharata in an abbreviated form. There was, however, another significant group of poets who had narrated only one or two chapters of the Mahabharata and not the entire story. Ghosh (1969) believed that many of these oral compositions were meant to be performed, during public occasions or in the court. The entire story of the Mahabharata, even in an abbreviated form, was too extensive to fit into one single performance in a day. Hence, many poets decided to narrate one particular chapter of the Mahabharata to be performed on one particular occasion. Ghosh (1969) explained that generally "Viratparva" was recited during funerals, while landlords and rulers often preferred "Sabhaparva" on several occasions. Such conventions gave rise to several seemingly incomplete versions of the Mahabharata in Bangla, some of which, at some point in time,

might have been consolidated into a single compilation.[7] This might have been the case with the text of Kashiram Das. This explanation could also account for the multiple source texts used in these narratives.

However, not all incomplete versions became parts of larger compilations. Two of the very famous versions of the Mahabharata in Bangla were by Kabindra Parameswar and Srikar Nandi. They were both court poets of two local rulers, Paragal Khan and Cchuti Khan, (c.16th century AD) respectively.[8] Perhaps the rulers wanted a concise version of the Mahabharata, which could be performed at the court in a single session, and therefore, they ordered compositions of abbreviated versions, and not the entire Mahabharata. That could be the reason why Kabindra Parameswar concentrated on the story of the Pandavas, omitting most of the tales which were not linked directly to the saga of the Pandavas, and long descriptions of war, philosophical discourses, etc. However, a total lack of war probably did not suit the taste of all rulers. Srikar Nandi, therefore, included war, but a war that could be narrated concisely in a session of the court and would not create an unsettling and morbid effect like the Kuruksetra war. This resulted in the selection of the "Asvamedhaparva" not of Vaisampayana, but of Jaimini, where there were wars, and other stories which would interest a courtly audience.

Such crucial factors which shape the creation, dissemination and reception of texts, along with the acts of selection, elimination and addition, can surface only if these texts are read as retellings/ rewritings; any attempt to read these texts as "unfaithful translations" without considering the contextual factors would be pointless. For instance, as far as the Bangla versions are concerned, Vaisnavism evidently plays an important role. Vaisnava literature, especially lyric poems, began to flourish in Bengal with Jaydev's *Gitagovindam* (c.12th century AD), which reached its peak during

[7] Of course, the tropical climate of Bengal has never been suitable for preserving manuscripts. Therefore, the possibility that many manuscripts may have been destroyed or lost cannot be ruled out.

[8] The fact that rulers of different religious orientations patronised the composition of the *Mahabharata*, called attention to the secular nature of these literary texts.

the time of Caitanya (1486-1534). These poems primarily sang the glory of Krishna; and the Mahabharata, already having Krishna as a chief protagonist, was an obvious choice to eulogise Krishna. Interestingly, however, in Vaisampayana's text, Krishna, except a few brief instances, mostly appeared to be human. An extremely wise, learned, intelligent, strategic human; but still a human, who could be befriended, accused, cursed, and finally, killed by an ordinary hunter. He influenced the outcome of many wars with his careful manipulations and ministrations, but hardly fought one. In the medieval Bangla retellings, especially in Kashiram's text, gradually, this humane Krishna was transformed into an omnipotent, omnipresent, unquestionable god. Kashiram's focus on "harinam" or chanting the name of Krishna inevitably draws attention to Chaitanya who popularised "harinam" in Bengal:

> "Sarvasastra bija harinam dviaksara
> Adi anta nahi jar, vede agocar." (Bandyopadhyay 1993: 1206).

Kashiram's text revealed that the poet was also conscious about the generic changes he effected, how he transformed a Sanskrit kavya into a "panchali", primarily an oral genre, in a regional language. He might have had doubts as to whether his audience would accept the illustrious story of the Mahabharata told in such an everyday metre and genre. He, therefore, warned his audience not to disregard it just because of its genre, "pancali boliya mone na koriho hela" (Bandyopadhyay 1993: 1206).

The gradual transformation of the retellings could be identified in various ways. To explain my point, here I shall focus on the Vandana section of some of these retellings to demonstrate how the context of each retelling differed from the others, and how the context influenced the content. Traditionally, most ancient and mediaeval Indian texts began with a Vandana, or worship of a particular god/s, goddess/es, or the Supreme Being. The Vaisampayana version of the Mahabharata, for example, began with a simple shloka, saying that Narayana, that was another name of Krishna, Nara, Narottam, and the goddess Saraswati must be worshipped before any recital of the Mahabharata:

Narayanam namaskritya narancaiva narottamam
Devim sarasvatim caiva tato jayamudirayet (1929: 1).

The Jaimini version also uses this shloka at the beginning, but after Saraswati, it adds the name of Vyasa, thus acknowledging Vyasa as Jaimini's guru and the original creator of the text:

Narayanam namaskritya narancaiva narottamam
Devim sarasvatim caiva vyasam tato jayamudirayet (Jaimini Manuscript)

Sanjay borrowed the tale of Sakuntala and Dusyanta from Kalidasa, and the "Asvamedhaparva" from Jaimini, but in the Vandana he did not mention any of them. Instead, he narrated the ten incarnations of Vishnu, and interestingly, this description matched Jaydev's (Mukhopadhyay 2000) description of the ten incarnations of Vishnu, which again drew attention to the impact of Vaishnavism. Srikar Nandi, unlike many other poets, acknowledged his debts to Jaimini:

Sunanta bharat tobe ati punya katha
Mahamuni Jaimini kohilo samhita (Nandi 1905: 8).

Kashiram Das was probably a post-Caitanya poet, because his work clearly reflected his unquestionable devotion or *bhakti* to the lord Hari. His version opened with the opening shloka of Jaimini, including the name of Vyasa, although the name of Jaimini was not mentioned. Unlike the humane characters of the Vaisampayana version of the Mahabharata who were mostly portrayed in shades of grey, Kashiram's characters became rather simple, black and white. The very complicated philosophical questions of *dharma* and *adharma* that Vaisampayana raised and dealt with ease, drawing attention to the beauty as well as the complicacy of human existence and its accountability were missing in Kashiram Das. With common people as their primary audience, Kashiram and the later poets mostly diluted the profundity of *dharma* and *adharma* into binary groups of "good" and "evil", easily defined by an omniscient god. This helped the common people to rely on a "good" omnipotent god, who would protect them against all "evil" forces. Thus, it was these various social, political, economic and religious factors which

shaped the retellings of the Mahabharata, and not just a poet's allegiance to any particular literary work.[9]

Conclusion: Beyond Translation

Reading the ancient and mediaeval retellings of the Mahabharata through the lens of "fidelity" then, would be difficult and misleading, because of the typical tendency of these poets to insert their own work within some famous work by some famous poet. Although it is generally possible for experts to identify such interpolations through their language, style, spelling, manuscript quality, and other factors; it is extremely difficult to identify the creators of the interpolated sections. Among the many retellings, perhaps only the famous compositions were scripted, sometimes by inept scriptors. Thus, to establish a version as "authentic" is extremely difficult, if not outright impossible, as many editors (Bandyopadhyay 1993; Basu 2008; Ghosh 1969) of these texts have pointed out again and again. Needless to add that the larger versions of the Mahabharata have more interpolations than the shorter versions.

Thus, the quest for an "authentic" and "unitary" version, that was aptly carried across to a "target text", mostly leads to nowhere. As I have substantiated, by and large, attempts to identify a specific "source text" would be futile, thereby ruling out possibilities of reading the versions as "translations", even in a broader sense. Instead, going beyond translation, the idea of retelling/ rewriting could help in reading all versions as organically connected and equally valid. This could facilitate a better understanding of the (heavily interrupted) chain of transmission, the context of reception, and thereby acknowledging a larger and more inclusive literary history.

[9] This is the reason why the Mahabharata has been retold, again and again, by various marginalized groups/ communities, to express their own reality. For details, see (Devy 2022 & Hiltebeitel 2009)

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Can Adaptations Create Dialectical Sites within the Skopos Theory? An Exploratory Study of *Inconsolable Memories* and *Memories of Underdevelopment*

IRA VANGIPURAPU

Abstract

This is an exploratory study of the adaptation of the novel Inconsolable Memories (1965) by Edmundo Desnoes into the film Memories of Underdevelopment (1968) by Tomas Gutiérrez Alea under the Skopos theory. This study is a part of a larger ongoing investigation into the cinema of Gutiérrez Alea, in which the researcher is looking at the various techniques he utilizes across his films to generate a social dialectic. The study is located in the skopos defined by Gutiérrez Alea – diminishing the role of the cultural archetypes such as patriarchy and identification with the colonizer that were deeply ingrained in the Cuban people, which he felt, were hampering the continuous progress of the socialist revolution. Here, I'm exploring the strategies he uses in the process of creating a dialectical text as a means of social reform. Gutiérrez Alea has created the adaptation through a collaboration between himself and the author of the novel, Edmundo Desnoes. The study hopes that this collaboration may also reveal a dialectical relationship under the same skopos between the two texts themselves, and the manner in which they interact and modify each other.

Keywords: Adaptation Studies, Cuban Cinema, Tomas Gutiérrez Alea, Cuban Revolutionary Cinema.

Introduction

Both the novel and the film are argumentative texts that present the same dilemma of sustaining the momentum of the socialist changes happening in the socio-political and cultural areas of Cuban

society, and open up a specific set of hindrances in this process, for examination by the receptor. The film adaptation takes place in an intra-cultural context, and the focus of the adaptation shifts the central problem of the novel from a personal self-reflexive paralysis to instrumentalizing the self-reflexivity for social transformation. The adaptation also redefines the relationship between the source text and adaptation.

Before going further, we will briefly outline the methodology of the study, and then, review the theoretical framework within which this study is being conducted. We will survey the relationship between translations and adaptations, before moving on to the intersemiotic transfers that provide the framework of this study given the shift from a verbal text into an audiovisual text. From there, we will examine the strategies used by Gutiérrez Alea to adapt the novel to his particular skopos, and conclude the study.

Methodology

The study is an exploratory one and so, is interpretive in nature. Therefore, the definition of the problem is not fixed, and can be understood rather, as exploring the viability of a research problem.

The tentatively formulated working hypothesis is that the Skopos theory can determine the nature of an adaptation and that it has the potential to generate dialectical discussions through the adaptation. The second part of the hypothesis is that the adapted text can also generate a reverse adaptation of the novel, which introduces the dialectic into the inter-text spaces. In the attempt to prove the hypothesis, primary research methods such as interviews, focus groups and observations have not been used, given that the adaptation being studied was made in Cuba, and is already more than seventy years old. Due to this, the researcher has employed secondary research methods such as conducting research online and conducting a literature review. All the materials accessed by the researcher were acquired through library archives, newspaper accounts, interviews and reviews. The literature review has been limited by the fact that although there is sufficient material about the adaptation being studied in the area of Film Studies, the researcher

has not been able to find any previous research under the Skopos theory in the area of Cuban revolutionary cinema. The literature review is thus confined to that of the translation and adaptation theories, rather than by inputs from Film Studies. The review is also confined by the type, and nature of sources available on the internet. In addition, the researcher's own library was also consulted wherever applicable.

It is expected that the scope of the conclusions drawn at the end will be limited at best, but will indicate further research into a less-studied area.

Review of Literature

The review of literature consists of an overview of the relationship between translations and adaptations, and the specific problems of adapting a text into an audiovisual medium. This indicates an intersemiotic shift and we will take a look at some positions on this. We then move on to a look at the Skopos theory, and how Cuba's specific contemporary situation sets the skopos for the director, Gutierrez Alea.

Translation and Adaptation

> Adaptation and translation as Cynthia Tsui observes, "… share a similar set of debates: these include fidelity vs. creativity, author vs. adaptor/translator; and adaptation or translation practices such as the interpretation, contextualization, and transformation of meaning" (Tsui 2012: 55).

Translation is a process through which the meaning of the source text is taken faithfully into the target culture. The process of adaptation of a text, on the other hand, refers to both kinds of adaptations – a novel being adapted for younger readers or another culture, and a text being adapted to an audiovisual medium such as a film. As Vinay and Darbelnet observe, an "adaptation" can be described "as a special kind of equivalence, a situational equivalence" (Vinay & Darbelnet 1958 & 1995). In the case of an audiovisual adaptation, the situationality is determined by the

conventions of cinematic mode of presenting a text. The adapted text in this study reveals the choices made to sustain the situational equivalence between the novel and the film, as we shall see later. Adaptations involve a complex two-directional communication – between the author and the various aspects of production and reception in which each of the professions involved – producer, director, actor, sound and light engineers, the director and the editor as well as the spectator on the other side of the lens, assume aspects of authorship. When a text is adapted to a film, literal fidelity becomes redundant to an extent, because the film is capable of integrating a lot of the narration in the expressions and actions of the actor, and the same is true for the visual and audio cues such as background scores. However, a film is an art for and in itself, which allows a great freedom of movement and expression to the actor, whose job it is to represent the text character faithfully, but not slavishly. It is not surprising then, that adaptation refers to a process that is deliberately open and flexible in order to make the adapted text correspond to the target culture. The distinction between translation and adaptation is a thin line in that translation conveys the content of the text to the target culture, while adaptation (like in some cases of translation) refers to the creative recreation of the source content which makes it culturally appropriate and understandable. The relationship between translation and adaptation cannot be discussed here fully, as that is not the primary thrust of the study, but for convenience sake, the relationship between translations and adaptations can be summarized as:

Both adaptation and translation involve products that are situated in a complex context of agents, receivers and agendas of various interests;

Both processes involve utterances or texts. Cattrysse (2014: 48) further argues that the production processes in adaptation and translation are considered as intra- or intertextual and intra- or inter-semiotic. He identifies the intra- or inter-textual quality as deriving from the interaction of users with texts in a specific context and the cognitive, emotive and behavioral effects that result from this interaction;

Translation and adaptation are considered irreversible processes, in the sense that a backtranslation is not the same as the source text and, similarly, a novelization of a film adaptation would not be the same as the source novel;

Adaptation and translation processes are assumed to be teleological, in that they are influenced by source and target (con)text conditioners, the latter of which play a pivotal role in the overall decision-making;

> Notions of 'equivalence' can be traced in both adaptation and translation. (Perdikaki, Katerina 2017)

Keeping in mind the objective of this study we for our part, can summarize the similarities between translation and adaptation with the help of Mary Snell-Hornby's (1992) proposition that both Translation studies and Adaptation Studies are *interdisciplines*, that derive inputs from Film Studies, Linguistics, Cultural Studies, and Sociology, to name but a few. So do any studies of films, which also rely heavily on these inputs. In the case of adaptations, well-defined strategies have to be used, and one could say that these strategies are pragmatic shifts, which move the text away from linguistic fidelity to thematic fidelity, and perhaps even redefine the thematic fidelity in order to fulfill a particular function within the target culture. The target culture is a complex and dynamic entity, and whether it is inter- or intra-cultural, adaptations have to stay in pace with the historical changes that are taking place. Therefore, the functionality of the filmic text must respond to the factor of the historical situationality of the culture.

Our study is placed in the intra-cultural context. The functionality of the adaptation in order to stay true to its skopos reflects the pragmatic shifts needed to address the situationality of the text. Going back to Snell-Hornby we can see that the adaptation we are looking at is in itself interdisciplinary, in the kind of film used, the manner in which the film was shot, the usage of fictive and real documentary footage, all derived from an awareness of Film Studies. The linguistic inputs reflect in the self-reflexive usage of patriarchal terms and relationships used in the film. The moments in film that contrast Cuba's past with the present indicate also, a Cultural

Studies bent in the shift away from the scopophilic representations of Cuba's colonized past to an independent country defining its own socialist trajectory. The film constructs the viewer as a person capable of a dialectical engagement, which is a radical shift from the passive audiences built by the Hollywood-derived stereotypes of the Batista years. These inputs will form the framework in the definition of the skopos for Gutiérrez Alea. We shall discuss this when we arrive at the specific skopos set by him, within the broader context of Cuban revolutionary cinema later in the paper.

The Intersemiotic Transfer and Similar Concepts

As we mentioned, adaptations require pragmatic shifts that are indicated by the complex interaction between 1) the entire team producing the cinematic text which is simultaneously the initiator of the text, and the target recipient of the text, and 2) the audiences. The problem is complicated because as Robert Stam also points out, "The shift from a single-track, uniquely verbal medium such as the novel, which "has only words to play with," to a multitrack medium such as film, which can play not only with words (written and spoken), but also with the theatrical performance, music, sound effects, and moving photographic images, explains the unlikelihood – and I would suggest even the undesirability – of literal fidelity." (2000: 56).

An adaptation of the kind we are studying would have suffered greatly if it had restricted itself to literal fidelity. The film would have been a closed, pedantic text invoking apathy towards the protagonist, rather than what it became – an open dialectical site inviting engagement with the protagonist. This kind of adaptation, in addition, implicated the production team first in the Skopos, as a means of being able to convey it to the audience. The problem was verbalizing the internalized form of monologic novel devoid of action to the production team, and then adapting the form into a medium that must engage the audience at audiovisual levels, as well as an intellectual level to meet the specific goal of the film. This was very challenging for as Pauline Kael (cited by Robert Stam) points out, "Movies are good at action; they're not good at reflective thought or conceptual thinking. They're good at immediate stimulus,

but they are not a good means of involving people in the other arts or in learning about a subject." (Stam 2000: 59).

Desnoes' novel is an internalized monologue that would have been unsuitable for a dialectical film. The spectator would thus have to be encouraged into self-reflexive thinking through inputs that were wide open for the spectator to enter them and then examine them within themselves. Given the technology and resources available in Cuba at the time, this was going to be very challenging, and would require specific strategies.

When the director is also the person adapting the novel into a screenplay as in this study, it is he who transitions the narrative between two semiotic structures (the intersemiotic translation which Roman Jakobson (1959) defined as "Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems." On the other hand, Seymour Chatman distinguished between the *kernels* [which are] the major events of the narrative which contribute to the development of the overall plot. According to Chatman (1978), kernels must be maintained as such in the adaptation because their deletion leads to destruction of the narrative logic. Chatman (1978) argued that the minor events, which he called *satellites*, can be deleted, although their deletion may potentially result in an aesthetic impoverishment of the narrative." [Adding to this], Brian McFarlane draws upon Roland Barthes' distinction of narrative functions and argues, "Actions and events can be transferred from novel to film and he defines the functions that are transferable as adaptation proper." McFarlane (1996) calls cardinal functions and catalysers the major and minor events of the narrative respectively." [He continues], "the degree to which cardinal functions are more or less faithfully transferred can relate to how successful (or not) the adaptation will be." (Perdikaki 2017).

Speaking of translations Venuti says, "Formal interpretants include a concept of equivalence, such as a semantic correspondence based on dictionary definitions, or a concept of style, a distinctive lexicon and syntax related to a genre or discourse. Thematic interpretants are codes: specific values, beliefs, and representations; a discourse in the sense of a relatively coherent body of concepts, problems, and arguments; or a particular interpretation of the source

text that has been articulated independently in commentary." (Venuti 2012: 497). In the case of film adaptations, "Formal interpretants may include a relation of equivalence, such as a structural correspondence maintained between the adapted materials and the film (cf. Iampolski's 'structural isomorphism' between plot details), a particular style, such as a distinctive set of formal features that characterize the work of a director or studio, or a concept of genre that necessitates a manipulation or revision of the adapted materials." (Venuti 2007: 33).

In our case, we are applying these ideas to the study of the semiotics of a text and a composite of different semiotic systems – sound, action, photographic movement -- that the film is. Here, the concept of formal and thematic interpretants as elements in the process of adaptation for the researcher encompasses both, Jakobson's definition of intersemiotic transfer, as well as Chatman's kernel and satellites. It permits a grouping of these strategies into formal and thematic interpretants, while distinguishing between the thematic goal of the film and the strategies used to reach it.

It is an intentional action to take a novel, sit with the writer while writing the script, and then change both the source and the target text dialectically. What was directing this effort? To understand this, we will first take a look at the Skopos theory and then move on to see the extent to which the adaptation fulfills the criteria.

Defining Skopos

The Skopos theory was proposed by Hans Vermeer, and emphasized intentional action – hence the phrase Skopos. According to the Skopos theory, any translation process is determined by the purpose of the overall translational action, translational action being a "[g]eneric term coined by Holz-Mänttäri in 1981 and designed to cover all forms of intercultural transfer, including those which do not involve any source or target texts" (Nord 1997: 141). In Nord's words, "a translational action is determined by its Skopos" or the variety of skopoi it may have (1997: 29). Based on this, we can say that the extent to which a text is adapted in the film will depend on the skopoi – some may need heavy adaptation, others not so much.

What Skopos highlights is the understanding of how, and to what extent, the adapter manipulates the target text to allow the receptor to engage with the source text or its thematic, and make the engagement more fruitful.

The Skopos as Defined by Gutiérrez Alea within that of the Cuban Cinema

The traditional criticism of Skopos – that not all actions have an intention, is not applicable here, since the Skopos of the adaptation in the present study was very clearly defined by Tomas Gutierrez Alea at both the institutional and personal levels. Along with his fellow ICAIC (*Instituto Cubano del Arte e Industría Cinematográficos*) members such as Julio Garcia Espinosa, Humberto Solas and Sergio Giral, Gutiérrez Alea was revolutionizing cinema itself under a Marxist aesthetic and dialectic, as a cinema distinct from the spectacle-led Hollywood cinema, that had been flooding Cuba since the film industry began in Hollywood. They were convinced that this form of cultural imperialism had to be overthrown through the creation of a dialectical cinema which would reflect contemporary Cuba.

The ICAIC developed a unique style of filmmaking that focused on the dialectical aspects of making and watching films – a film must not entertain only during the time spent inside the theater, it should not provide a scopophilic identification with the film, but rather, encourage the spectators to engage in the activity of developing a socialist consciousness through an engaging theme. Their skopos was fulfilling the goal of creating the "New Man" as defined by Ernesto Che Guevara – a man whose social consciousness served the society as a whole, not just himself. These specific historical, sociocultural and economic conditions of Cuba at the time underlay all cultural production. The socialist duty of the Cubans for ICAIC was to participate in socialism not simply through blind adherence, but through a critical engagement aimed at plugging the loopholes that were developing. The function of cinema, as with the other cultural productions, was to meet this need. The activist element in cultural production defined the skopos of the adaptation at the institutional level.

At the individual level, Gutiérrez Alea set the skopos for the adaptation we are studying clearly, when he mentioned in an interview in 1977 that the novel, "was to be betrayed, negated and transformed into something else." (Burton 1977: 16-28). As we have mentioned earlier, the goal was to "betray" the individual focus of the novel, and turn it into an aid for defining a social focus. This decision comes out of certain concerns. The principal concern for Gutiérrez Alea was expressed in his view that "… the mission of his films [was] the creation of a stronger revolutionary consciousness." (Snustad 2004: 38).

In his essay *The Viewer's Dialectic* Gutiérrez Alea says,

> … film ought to appeal not only to emotion and feeling but also to reason and intellect. In this case, both instances ought to exist indissolubly united, in such a way that they come to provoke, as Pascal said, authentic "shudderings and tremblings of the mind." [and further] … Such a way of looking at reality *through* fiction offers spectators the possibility of appreciating, enjoying, and understanding reality better (1984).

In the case of the adaptation we are studying, these techniques proved to be very successful. In Gutiérrez Alea's words,

> Because the spectators feel caught in a trap since they have identified with a character who proceeds to destroy himself and is reduced to . . . nothing. The spectators then have to re-examine themselves and all those values, consciously or unconsciously held, that have motivated them to identify with Sergio. They realize that those values are questioned by a reality that is much stronger, much more potent and vital (Chanan 1990: 190).

This briefly defines the skopos for Gutiérrez Alea, and defines that of the film under study as well. He believed that true socialism can be affected only through a collective, dialectical engagement not only among the citizens, but also between the citizens and the state, and the same must direct the kind of cinema he wanted to make. *Memories of Underdevelopment* stays true to this skopos by highlighting the fact that the bourgeoisie intellectual paralysis that

was the result of deep-rooted cultural archetypes from Cuba's history was as persistent in Cuba, as the bourgeoisie pressures to subvert the revolutionary process. The only way the paralysis could be negated was first by recognizing its presence, and then addressing it at an individual and institutional level. Both Desnoes' and Gutiérrez Alea's self-reflexivity in their individual texts demonstrates their personal involvement in resolving the paralysis within themselves as well.

The Cultural Shift

What we must keep in mind henceforth is that although we say that the adaptation in intra-textual, the historical success of the socialist revolution in Cuba did, in fact, create a rupture between an old colonized/Americanised culture and the new socialist culture. Here, when we say "intra" we are talking about the broad concerns of struggling against patriarchy, the notion of the instrumentalization of humans under the slavery system, and colonization/imperialism that Cuba had been suffering for over five hundred years, which had not changed completely even in independent Cuba. The old culture had been entrenched for five hundred years, more if we go back to the days of Spanish conquest and colonization. The new one was in the process of defining itself, and had not yet become completely new. The significant location of the novel is set on the eve of the success of the revolution as is the film, giving Gutiérrez Alea the perfect starting point for domesticating the historical context in order to fulfill the dialectical function of the film.

The Source Text and the Adapted Text

In this section, we will summarize both the novel and film to get an idea of the texts we are dealing with. This section feels the lack of availability of many sources, especially for Desnoes' comments on the adaptation.

The Novel

Inconsolable Memories is a novel about a man who is alienated from himself and his home country, Cuba. The first edition of the

novel appeared in 1965, and later, Edmundo Desnoes himself translated the novel into English in 1967. Desnoes had spent several years in the USA, and returned to Cuba after the revolution, where he took up a position at the influential Cuban publication *Casa de las Americas.* However, he returned to live in New York when he defected. The title of the novel itself derives from Alain Resnais' film *Hiroshima Mon Amour* (1959) that was a layered text about inconsolable memories set in the context of the bombing of Hiroshima during the Second World War. The novel deals with Desnoes' own uneasy ambivalent commitment to the Cuban revolution. It follows the structure of a diary being written by the protagonist Sergio Malabre, but it's a diary that has no dates, and is marked only by the events that provide the context within which the protagonist finds himself in an existential crisis. There are two principal events of note – the departure of Sergio's wife for the USA after the success of the Cuban Revolution (1959), and the Cuban Missile Crisis of 1962. Sergio is aware that he is witnessing a radical change in the course of the history of Cuba. The crisis is catastrophic for him at two levels. One, he believes it heralds a nuclear end to history and paralyzes him with the futility of even trying to adapt to a new reality in Cuba. Sergio is an intelligent man who makes detailed analytical notes about the happenings around him, but is unable to participate consciously in the national revolutionary program. The novel interestingly, also works on a critique of Sergio's paralysis, which is a moment of self-reflexivity where Desnoes examines the nature of his own ambivalence about the revolution.

Toward the end of the novel, we follow Sergio's affair with Hanna, a German student. The relationship is based on Desnoes's real-life romance with a woman named Felicia Rosshandler, whose own family had fled to Cuba from Nazi Germany as Jewish refugees. The young couple ended things when Rosshandler's family defected to New York, but decades later, she saw *Memories of Underdevelopment* when it premiered in the USA (1973), and immediately recognized herself in the character on screen.

The Film

The adapted text, the film *Memories of Underdevelopment* released in 1968 is, I believe, the most complex one of all of Gutiérrez Alea's films. For one thing, the title suggests that it is a documentary, more like a reportage than a feature film. The complexity of the film arises not just from the formal structure or the self-reflexivity (which is a characteristic feature of all of Gutiérrez Alea's films) but also from the nature of the engagement that he asks of the spectators, and the way it implicates the spectator in the argument. The film is as multifaceted as Cuba's history and society, and the contemporary changes that were taking place in Cuba after the revolution. Presented at a tempo that recalls Michaelangelo Antonioni's films, and the nineteenth century 'ineffectual bourgeoisie man' of Russia who longed to be involved in a cause bigger than himself (Turgenev's *Fathers and Sons* for instance), the film invites attention to every frame it presents.

Although the film was released in 1968, Gutiérrez Alea locates the film at an earlier point in the history of Cuba: 1959 and the success of the Cuban Revolution, the Missile Crisis of 1962 and the incident of the failed invasion of the Bay of Pigs, the same as the novel. This was a critical point in the history of Cuba in more than one way. In locating the film in this period, Gutiérrez Alea immortalizes a historical moment when the past had still not been recuperated, and the future was under threat. We will need to remember that the film is a retrospective analysis of this moment.

Instances of Adaptation: Strategies Used by Gutiérrez Alea

We will begin with observing that Gutiérrez Alea himself had noted in the shooting script of the film insertions from *Hiroshima mon Amour*, although they are absent from the finished film, although it would have provided a direct reference to the novel. He uses the instance in a different way. For Desnoes, the moment in the narrative when the battle tanks roll down Havana's iconic seafront – the Malecon, is an indication of the end of history as indicated in *Hiroshima mon Amour*. On the other hand, Gutiérrez Alea uses the

moment to highlight Sergio's alienation from the crisis, by placing him on the balcony of his high-rise flat, and making him look at the tanks coming in through a telescope. Gutiérrez Alea also indicates the end of history, but for him this end is that of Cuba as a whole under the threat of the USA, which Sergio is completely distanced from.

If we apply what Stam says about another Cuban filmmaker and his adaptation of Anselmo Suárez y Romero's novel *El ingenio o las delicias del campo* (1839) into the film *El otro Francisco* to Gutiérrez Alea 's own adaptation, we can see that Gutiérrez Alea 's film also,

> "… self-reflexively, almost paradigmatically, explores the notion of adaptation as demystificatory critique… [he] submitted the original novel to a series of activist operations: he parodied the novel… by exaggerating the novel's melodramatic conventions through their filmic equivalents... he contextualized the novel by revealing the social milieu or artistic habitus out of which the novel was generated … he inserted contemporaneous historical figures… he supplemented the information provided by the novel through his own research in Cuban history…" (Stam 2000: 64).

Keeping this in mind, we will be looking at two aspects in the adaptation of the novel into a film: 1) The character of the protagonist, Sergio, as an example of the informal interpretant (as used by Venuti 2007: 33) and 2) the usage of documentary footage as an example of a formal interpretant.

Sergio

Let us consider the central character of the novel, Sergio, who undergoes a transformation in the film. In an interview with Julianne Burton Gutiérrez Alea said, "[t]he film plays with . . . identification, trying to ensure that the viewer at first identifies with the character, despite his conventionality and his commitment to bourgeois ideology . . . [but] as the film progresses, one begins to perceive not only the vision that Sergio has of himself but also the vision that

reality gives to us." (Burton 1977: 8-15 & 58). Let us see how he does this.

Gutiérrez Alea portrays him as an American-looking man to reinforce the theme of bourgeois temperament. He is a composite of the old bourgeois upper-class men of Cuba identifying with the American John Doe. His physical attributes and mannerisms have visual details that are expressions of the subtext of the novel. In the representation of Sergio, Gutiérrez Alea initiates the psychological aspects of the hurdles to the socialist progression – the identification with the codes of the white colonizer/imperialist. In his 1967 essay Desnoes writes, "I have been and in many ways I still am a colonial of Western Literature… I still feel torn between an image of a man as a meaningless creature, with only his pleasure, his anguish, his day-to-day existence and the intuition that man can be different, transcendent, that the new man is possible." (Schaller 94). Sergio's paralysis reflects Desnoes'. Gutiérrez Alea presents this paralysis through voiceovers in Sergio's voice which vocalize acute observations about the revolution and its imperative, as well as the writing he believes he is good at, but is unable to act on. His patriarchal attitude is thrown into relief through visual cues of how he looks at a woman, or walks down a street, aspects which the novel expects the readers to extract for themselves. The long shots of Sergio walking in the street, the utilization of the telescope as a trope that highlights Sergio's alienation from the people around him highlight the subtext on which Desnoes bases his novel. Through his appearance and interactions, Gutiérrez Alea presents the image of man that the Cuban man was identifying with, and through his voiceover commentary, Gutiérrez Alea nudges the spectator to become the New Man, who can transcend the subconscious yearning to follow the imperialist mold into a socialist one, and break down the gap between his own 'desirable, developed' self and the 'despised native.'

Both in the novel and the film, Sergio's friend Eddy who is the farcical intellectual pretender is one more self-reflexive representation of Desnoes, and once again, Gutiérrez Alea uses him to demonstrate the futility of an intellect that cannot renovate itself, and must leave Cuba to become one with the imperialist culture he desired.

Documentary Footage

Gutiérrez Alea uses documentaries, pseudo documentaries, and photographs as a demystifying critique of the deep-rooted imperialist archetypes. The film consciously reveals Gutiérrez Alea's awareness that the documentaries are also consciously selected aspects of life as put together by the director of the documentary, whose intention is adapted by him - Gutiérrez Alea - to generate the dialectic, through the voiceovers. In her work published in 1977, Julianne Burton argues that "In the novel the documentary technique is the product of a single consciousness projected inward upon another ('imaginary') individual consciousness, whereas in the film the documentary technique is a product of many points of view and is directed outwards, towards the world at large." (Ruiz 2017: 133). It is this operation that forms different points for dialectical engagement, because it demystifies a context that was familiar to all Cubans. The disconnectedness with reality due to the voiceovers provides instances where the spectators can insert themselves and read the discrepancy in their own way, hence generating various discussions.

Sergio's voiceover in the first instance of the documentary on the historical fact of hunger in Cuba highlights both the underdevelopment of Cuba, as well as the contemporary position on this history as expressed by Sergio to his friend Pablo. In the second instance, Gutiérrez Alea presents a documentary titled

> 'The Veracity of the Group is in the Murder' [which in itself] adapts again, in an expository mode, the third chapter of *Moral burgesa y Revolución* (1963) by León Rozitchner. The documentary explores how the compartmentalization of the public functions in capitalist bourgeoisie society blurs the individual responsibility of the citizens (referring to the soldier, the priest, the torturer, the politician and the philosopher) (Ruiz 2017: 139)[1] .

[1] La verdad del grupo está en el asesino" adapta, de nuevo, en la modalidad expositiva, el tercer capítulo de Moral burguesa y Revolución (1963) de León Rozitchner. Estamos entonces frente a una microadaptación dentro de la

The documentary footage on the prisoners captured during the failed Bay of Pigs invasion, is used as a tool to highlight the instrumental reasoning of the capitalist regime, rather than its desirability.

The third time Gutiérrez Alea inserts the documentary format is in the Round Table discussion on Literature and Underdevelopment. The discussion had actually taken place in Havana in 1964, in which Jack Gelber, René Depestre, Gianni Toti, David Viñas, and Edmundo Desnoes himself had participated in it. In this crucial scene, Gutiérrez Alea brings in an alternative point of view in the form of a voiceover by Sergio,

> … who from the audience questions the superficiality and opportunism of Desnoes. This visual game between Sergio … and his alter ego ("starred" by Edmundo Desnoes himself), is the manner in which Gutiérrez Alea adapts the discursive contamination between the narrator (Malabre) and the author (Desnoes) as presented in the novel. (Ruiz 2017:141)[2]

The introduction of Sergio's voiceover criticizing the futility of that discussion provides the conflicting position that once again, creates a dialectical engagement.

The use of the documentaries is exceptional in the degree of self-reflexivity it introduces in the film. As Nancy Berthier (cited by Ruiz), points out,

> Gutiérrez Alea uses the documentary in a profoundly original way. Beyond its function as a historical marker, the exported juxtaposed image [one more instance of

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adaptación macro. El documental explora cómo la compartimentación de labores o funciones públicas, en la sociedad burguesa capitalista, desdibuja la responsabilidad individual de los sujetos (refiriéndose al militar, al cura, al torturador, al político y al filósofo). ((Ruiz 2017: 139)

[2] … quien desde el público cuestiona la superficialidad y el oportunismo de Desnoes. Este juego visual entre Sergio (protagonizado por el actor Sergio Corrieri) y su alter ego ("protagonizado" por el mismo Edmundo Desnoes), es la forma en que Gutiérrez Alea adapta la contaminación discursiva entre el narrador (Malabre) y el autor (Desnoes) propuesta en la novela. (Ruiz, 2017: 141).

> nested adaptation] introduced a different point of view, which ran parallel to Sergio's. As a consequence, this device throws into relief the subjective quality of Sergio's gaze but conversely, it also emphasized the discursive specificity of the newsreels. In the end, the audience was left to make their own judgment (104). (Ruiz 2017: 143). It should be noted that,
>
> None of the three documentaries appears in the novel. As a result, there is an aesthetic and thematic divergence in the texts conceptualized [by Desnoes and Gutiérrez Alea]. Gutiérrez Alea's adaptation seeks audiovisual mechanisms that expand and problematize Desnoes' thematic. The documentary aesthetic allows Gutiérrez Alea to weave a double discourse that through oppositions, consolidates a text that more than adapting, transgresses the literary version.[3] (Ruiz 2017: 142).

In addition to these, there are other similarities such as the naming sections of the film - Paulo, or Elena – that provide the illusion of chapter headings in novels, which also break the identification with the screen character, and become a point of conscious insertion of the spectator's thoughts. Gutiérrez Alea also provides instances where the spectator reads what Sergio is typing, rather than as speech, and also where he holds up a newspaper clipping talking about John F. Kennedy's return to Florida.

The strategies used by Gutiérrez Alea allow us to say that the formal interpretants can be seen in the structural elements such as the plotline, and the characters. The thematic interpretants (as used by Venuti 2007: 33) are visible in the central skopos that are common to both, the source and adapted texts, as well as the manner of presenting the problem. The call for a social consciousness, for

[3] Ninguno de estos tres documentales aparece en la novela. Por consiguiente, existe una divergencia estética y temática en la concepción de las versiones. La adaptación de Gutiérrez Alea busca caminos audiovisuales que expanden y problematizan el proyecto de Desnoes. La estética documental le permite ir hilvanando un discurso doble que a fuerza de oposiciones consolida un artefacto que, más que adaptar, transgrede la versión literaria. (Ruiz, 2017: 142).

self-reflexivity and for rejecting the bourgeoisie archetypes are sustained in the film and echoed by Desnoes who wrote in 1967,

> We must decolonize and assert our standing in the world. Expose the danger of mimicry, delve into our social conduct in all its aspects, understand our social, racial and sexual prejudices, consider the individual while the political leaders are preoccupied with the whole of society, live to explore and not to sloganeer (Schaller 93).

The degree of thematic fidelity is an outcome of both the writer and the film director working towards the same skopos self-reflexively. The thematic fidelity is also enhanced through the short cameo appearances of both Gutiérrez Alea and Desnoes. Gutiérrez Alea plays a director at the ICAIC, who agrees to put a screen test together for the aspiring actress Elena, Sergio's romantic interest. Desnoes himself, as we have mentioned earlier, can be seen later in the film, participating in a panel about literature and underdevelopment.

Going back to what Stam says about the possible diminishing effect of the adaptation on the original text, we can see that in our case, the outcome in this case was rather different. Desnoes highlighting the impact of the adaptation says,

> A shapeless idea which I had in my mind and which had remained abstract in the book, has been objectified. The subjective elements of a diary have been given a social density. I have shown the antecedents of the character with documentaries of the world torn by revolution. Sergio is the product, although he might deny it, of the same world which produced Batista… I could almost say that Titon [Gutiérrez Alea] has understood better than I have the essential conflict of the novel: the struggle between the best products of the bourgeoisie way of life – education, travel and money – and an authentic revolution (Myerson 1973: 45).

Gutiérrez Alea co-wrote the screenplay for *Memories* with Desnoes. Enhancing the dialogic relationship between the film and the novel, in the revised edition of the novel, Desnoes inserted three

new stories that present a conflict with the main narrative of the diary to enhance the dialectic. In the English edition of 1967, Desnoes inserts short stories "written for stories for Eddy (Desnoes), who edits and publishes them in a volume along with Sergio's diary entries relating to writing short stories for Eddy. Desnoes also incorporated scenes that had been written specifically for the film, such as the one in which a disgusted Sergio pays a visit to Ernest Hemingway's tourist-ridden house. This addition takes us to reverse adaptation within the same skopos. The study notes that in the reverse process, the adapted text (film) becomes the source text for a new adapted text – another version of the novel. We then have an instance of one novel undergoing two intersemiotic transfers – text-audiovisual-text. However, the analysis would require a full-length study, which will form the basis for future research.

Skopos is an exciting theory because as we have seen in this study, it can also indicate a different translation dynamic, that of how the process of adaptation can create a dialogue not only between the adapted texts and the receivers, but also between the original and adapted texts themselves. It shifts away from rigid fidelity to the source text towards allowing more freedom to the adapter in how they bring out the function of the text. In turn, this can lead to interesting literary and cultural issues of how texts communicate, and what emerges from this communication. It also indicates further problematization of the question of authorship not just of the text, but the adapter, as well as the receiver who in turn, is the site of cultural changes driven by ideology and historical contexts.

Conclusion

An adaptation is a particular variant of the source text. The purpose of creating the variant being studied here was determined by a specific set of historical-cultural events that were shaping the Cuban revolution from the mid-1960s onwards. Gutiérrez Alea considered the source text as a constituent element of encouraging this new call. As such, it forms the foundation of all the other factors that shaped the adapted text, and the same applies to the reverse adaptation. That Gutiérrez Alea collaborated with Desnoes in the making of the film reflects the perfect collaboration between the

creator of the original text and that of the adapted text while ensuring that the skopos was being addressed completely. The fact that the relationship between the source text and film adaptation has so far (as the researcher has been able to find out) not been studied under the Adaptation Studies or Skopos theory indicates that the area is open to new research.

Within the adaptation itself, we can see the dialectics operating at every level of the adaptation through the utilization of the formal and informal interpretants. The intersemiotic transfer is complete, creating a dialectical space where the film talks to the novel, the novel talks to the film, and the conversation creates meaningful inputs that are incorporated in both texts. At one level, the formal interpretants used in the film highlight the thematic ones through a conversation with the subtext of the novel, and shift the focus towards a collective historical and inflective pause before moving on afresh with the revolution. At the spectatorial level, the dialect shifts from an inward gaze towards the creation of a public sphere within which the spectators can come together as they carry out a self-reflexive examination of the cultural archetypes exerting their hold over each individual. We can see that the adaptation fulfills the Marxist aesthetic in that it is art for the sake of the upliftment of the entire society, and to sustain the social consciousness. It must be said that the film *Memories of Underdevelopment* succeeds in meeting the skopos defined at the outset of the project, as well as creating a dialectical site that permits engagement among all the target audiences – the film team, the audiences and the State to discuss the progress of the revolution and its momentum. It is not surprising then, that this film continues to be one of the films that is a permanent fixture in the Film Studies departments.

Limitations of this Study

The analysis that has been attempted here is in the margins of the discussions that generally surround the film. Adaptation Studies have tended to focus on inter-cultural adaptations and on the effects of the internet and streaming platforms more recently. But it is my belief that Adaptation Studies can also be useful to study how a particular theoretical framework – in this case, Skopos generates a

text that is dialectically dynamic. Given this, the researcher worked with the awareness that supportive criticism would not be available, and that there would be deficiencies in applying all the ramifications of both Adaptation Studies and the Skopos theory within the confines of an article. Research for this paper has been extremely challenging due to the paucity of previous literature in terms of studies of Cuban cinema under the Skopos theory. Even full-length books on Cuban cinema such as Michael Chanan's *Cuban* Cinema (2004), and Hector Amaya's *Screening Cuba: Film Criticism as Political Performance during the Cold War* (2010) among others, address the revolutionary aspects of Cuban cinema and its political agenda, rather than aspects under Adaptation Studies, even of those films that were adaptations. The only place where Gutiérrez Alea outlines his plan for Cuban cinema is in his book, *The Viewer's Dialectic* (1988), but that is for his cinema in general, as well as that of the ICAIC. His specific goal for the film studied here has been mentioned at the beginning of the paper, and aligns with his arguments in *The Viewer's Dialectic*. The spatial and historical distance of the researcher from the film and novel, as well as the extremely limited access to materials has forced an exploratory aspect on this study, where one can perhaps only indicate future research.

It is a limitation of the present study that such an analysis has been indicated, but has not been carried out extensively here, given that it is a journal article. It is my modest hope that the indication of the dialectics of reverse adaptation will initiate further research in this promising area.

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The 'Introduction' as Translation: A Critical Study of William Radice's 'Introduction' to *Gitanjali* (2011)

AZHAR UDDIN SAHAJI

Abstract

An introduction to a translation is a necessary part of modern (literary) translation practice. Without a proper introduction, translations cannot be understood clearly. Introduction is necessary when a text is rendered into another language, time and space and moreover to a different culture to make the target readers understand the context. But at the same time, introductions can also problematize a translation. It could violate, mutilate, and deviate from the original text before the actual translation is done i.e., the text. It could change the 'discourse' which is there in the original text. The proposed research paper questions the role and significance of an introduction to a translated text. The paper primarily looks at the long introduction by William Radice in his translation of Gitanjali (2011) in reference to two other introductions---one by W. B. Yeats in Song Offerings (1912) and Tagore's own (rather a 'foreword') in the Bangla original Gitanjali in 1911 and compares and analyzes them to understand the role an introduction plays in a translation.

Keywords: Translation, Introduction, Footnotes, Appendix, Politics of Translation, Understanding as Translation.

Introduction

'Translation exists because men speak different languages'[1] and the importance of translation will never decline as long as man continues to exist in this world. Every era requires updated translations to accommodate the evolving nature of language and align with the linguistic needs of the time. Rabindranath Tagore's

[1] George Steiner, *After Babel* (1975), P. 49

(1861-1941) works are one of such instances where his poems were greatly sought after by the British and Westerners at large in the first half of the twentieth-century England, especially before the First World War. It is for the English translation of *Gitanjali* that Tagore was awarded the Nobel Prize in 1912. However, this self-translation of Tagore went through many hands and editions before it was published by Macmillan in 1912. Apart from George Sturge Moore's[2] recommendations to the Nobel committee, the introduction written by W. B. Yeats too played a significant role in helping to grow Tagore's recognition in Europe and America. A century later, William Radice, a renowned scholar of the Bengali language and literature brought out another translation to celebrate the sesquicentenary[3] of Tagore in the year 2011. The introduction that Radice wrote is perhaps one of the most complex and comprehensive introductions to Tagore that exists in English translation.

Introduction, preface, foreword, afterword, footnotes, appendices are integral parts of a modern text. Particularly, a translated text cannot be imagined without an introduction or footnote. Greek and Latin classical literature have tremendously impacted European literature and have been in circulation through translation since the renaissance. They have been translated and retranslated numerous times and each time with a long introduction divided into sections informing the readers about ancient Greece or Rome, their language culture, authorship, historicity and orature-literature intermission. A modern translation of the Iliad or Odyssey cannot be understood properly without an 'introduction' per se. Thus, Gerald Genette in his essay titled *Seulis* (1987) termed introductions, prefaces, forewords as *paratexts* and argues that they are equally important in a translated text. He called illustrations as *peritexts* and reviews, interviews with the author and literary criticism as *epitexts* (Gil-Bardaji 7).

[2] 1870-1944. a British artist and a poet. He nominated Tagore for the Nobel Prize committee.

[3] i.e., One hundred and fiftieth birth anniversary of Tagore

If understanding is a translation, as George Steiner would have put it in his seminal book *After Babel* (1975)[4], then an introduction to a translation is also an 'understanding' and in turn a translation in itself. Therefore, if we are to take the original text or the conceptual framework as a unit of understanding, then introduction in a translation becomes another unit of understanding and thus it goes on to act like a double to its original text. It violates the understanding or conceptual framework of the main text that the readers are supposed to read. The 'introduction' in a translation provides many details about the author, context, background, significance, analysis, and with different approaches, problems of equivalents, and problems of translation that it already provides the reader with a detailed conceptual framework of the text. Nonetheless, this makes an introduction to a translation a necessary part. What happens when an introduction is excessively long and too informative? Ideally, the 'actual' or 'original text' is the sole target of the readers to read. Thus, when a translator decides to put a long introduction to the translated text then it creates a problem. Most of the time the authors summarize the text briefly and as a result, it violates the concept of the original text. If we consider the original text as a 'unit' and if this unit is an understanding that one constructs after reading the text and if there are several units in a book including introduction, acknowledgment, forward, epigraph, footnotes, glossary, endnotes, critical comments, appendix, etc. (referred to as *paratexts* by Gerald Genette), then each of these units adds up to the understanding of the text given. Therefore, the introduction which comes before the 'intended' text i.e., the original text the readers intend to read, gives a partial understanding of the text. In a book of translation, the introduction acts as a violation of the original body of the text. It mutilates, dissects, and turns the original text upside down both literally and conceptually.

Introductions have evidently become important in modern published texts. The introduction features more in the books of eminence and importance which carries a cultural or political significance with it. Especially in the works of (academic) scholarly

[4] Introduction, *After Babel* (1975)

translation, the introduction is made a mandatory part. Moreover, translation as an independent literary practice demands more explanation as it has to be understood by the readers of the target language. To make the readers understand the significance of each word with cultural, political, social, and linguistic significance, the translator has to add an introduction only to give a primary understanding of the text the readers are going to read. Apart from the introduction, the translator has to add many footnotes and appendices containing the meaning of transliterated words (which could not be directly translated into the targeted language), an index of names and places, notes in the text, pictures of the author(s), facsimiles of the original manuscript, etc. But what comes after the text and before carries a paramount significance as understanding is the key approach to reading a text. If the information regarding the text is detailed before the text (which is a practice followed by all standard publications) then it gives the reader an idea before the reader could reach the original text. In many publications like the Penguin classics[5], in the introduction, the translators give a summary of the text, which is again a violation of the original text. Interestingly at the same time, footnotes, endnotes, appendix, etc. come within or at the end of the text and therefore, do not affect the understanding of the readers.

Hitherto, the role of an 'introduction' in a translated text has not been much in the limelight of discussion in terms of its relationship with the source language text. Gerald Genette, in his French essay titled *Seulis* (1987), termed introductions, prefaces, and forewords as *paratexts* in a translation. Similarly, he termed illustrations as *peritexts* and reviews, interviews with the author, and literary criticism as *epitexts* (Gil-Bardaji 7). These *paratexts, peritexts,* and *epitexts,* have not been looked at through the lens of a translator's visibility or invisibility as proposed by Lawrence Venuti in his book *The Translator's Invisibility: A History of Translation* (1995). It is true that translators play a pivotal role in a translated text and a translator can make himself/herself visible or invisible through the

[5] Such as the translations of Homer's *The Iliad* and *the Odyssey* by Edward Fagles or E. V. Rieu could be taken as examples where the authors give a short summary to the text they have translated.

translated text through adaptations of various politics of translation and mechanizations such as domesticating or foreignizing. However, an assessment of the translator's role in a translated text has been done on the translated 'text' itself and not on any of the *paratexts* or *epitexts*. Then what happens when a translator makes oneself excessively visible in the introduction itself? What happens when a translator offers a full *understanding* (in a Steinerian manner) of the text in the introduction? The proposed research proposes to unravel theoretical underpinnings associated with the 'introduction' and the role an introduction can play in a translated text.

The author possesses sole right over his or her written text, not the translators. When an author publishes a book, an introduction may or may not be necessary. It is normally an acknowledgment or preface that follows and so is the case in the original works of Rabindranath Tagore (1861-1941), the famous Bengali poet of the late nineteenth century and the first half of the twentieth century. Most of the books he published had a very short and precise acknowledgment or sometimes a brief introduction which in Bangla is known as 'Mukhobondho' or 'Bigyapon' and this does not talk in detail about the text that the readers are going to read. Interestingly, the Bengali *Gitanjali* of 1911 opens with a short 'Bigyapon' or 'advertisement':

> Some songs in this book have been published elsewhere before. But the songs composed within a short span of time, later on, having a similar kind of tune, have been put together in this book and published.[6]

William Radice in his introduction to *Gitanjali: Songs Offerings* (1911)[7], has deconstructed the whole concept of *Gitanjali*---both

[6] The 'foreword' or 'introduction' (as this paper considers it) to the Bengali *Gitanjali*. P 5, Vishvabharti Prakashani. It must be noted that the 'foreword' to the Bengali *Gitanjali* does not have the merit to be termed as an 'introduction' technically. What this paper tries to argue is that forewords or 'mukhobondhos' in Bangla or prefaces Tagore's original Bangla were simple and never complex in comparison to the 'introductions' that appeared in the later translations.

[7] The original Bangla *Gitanjali* was published in 1911 consisting of 157 songs and poems. In the same year, Tagore started translating it after receiving many requests from his friends and acquaintances. After sometime in the year 1912,

textually and conceptually by talking about the format and its formation in relation to many manuscripts and the whole process through which *Song Offerings* (1912) came into being. He begins by stating that his translation will be like a 'Zeitgeist' (Introduction xv) and from the very onset, he started drawing the attention of the readers by claiming to do something new. Radice goes on to state that what makes the English *Gitanjali* so special is its precise lack of the 'original' (Introduction xvi). By this statement, Radice is referring to the Bengali *Gitanjali* of 1911 consisting of 157 songs and poems. Moreover, Radice's introduction is filled with intricate analysis of the formation of the text. The introduction questions the authority of the author over the text, by putting in many details how Tagore collected poems from ten different books of verse starting from *Naivedya* (1902) to *Gitimalya* (1912)[8] (Introduction xvi). It is indeed true that the self-translated *Gitanjali*, for which Tagore was awarded the Nobel Prize (in 1912), is not the actual and complete translation of the Bengali *Gitanjali* of 1911. Whereas some translators chose to translate the Bengali *Gitanjali*, Radice chose to translate the English *Gitanjali* which is a 're-translation' of the English ones. Here Radice argued that in the work for which Tagore was awarded the Nobel Prize, Tagore was not serious about the translation, and it was rather a part-time practice.

Radice thoroughly studied the changes between the published *Gitanjali* and the unpublished manuscripts[9] and he went on to describe in full detail how those changes took place (Introduction xxxiv). By analyzing various sources, Radice concluded that poem no. 83 in the *Song Offerings* intended to be the concluding song of the sequence (Introduction xxxiv) but this is not the case as we see a different version. According to Radice, *Gitanjali* as "conceived" by Tagore consisted of 83 poems (Introduction xxxv). Before the reader

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Tagore completed the translation and published it from London as *Gitanjali: Song Offerings* with an introduction by W. B. Yeats.

[8] In the same year the English *Gitanjali* or Song Offerings was published from London. Radice here means to say that Tagore even included songs from the book of verse published a year later than the Bengali *Gitanjali*.

[9] Such as the Rothenstein MS and Crescent Moon Sheaf MS, kept in the Harvard Library or Houghton Library, Harvard University USA.

actually reads the translation, Radice started mentioning poems from different manuscripts with references to different styles of translation (Introduction xxxv). Radice assumed that the readers have knowledge of Bangla *Gitanjali* and he is informing the readers about the changes which are there in the English *Gitanjali*. This intervention is a kind of violation that deviates the readers from the text.

Again, while talking about the 'paragraphing' in the translation[10], Radice brought forth examples from *Naivedya* (1901), another book of verse by giving many details about the kind and nature of poems. He states "In Bengali, these are fourteen-line sonnets, though rhymed in couplets rather than following a Shakespearean or Petrarchan pattern. All of those are translated in the manuscript as single pieces of prose with no paragraph and breaks at all" (Introduction xxv). Such descriptions give us a glimpse of the original text even if one does not look at it. It is the translator speaking with an intention of translating a given text but not the author who can at least talk about the challenges s/he faces while writing the whole set of poems. Again, Radice quotes poem no. 73 from the Manuscript (i.e., poem no. 36 in *Song Offerings*) to show us the difference between the published *Gitanjali* and the Rothenstein Manuscript (Rothenstein MS)[11]. Thus, the translator throws an imminent question at the readers: are they reading a scholarly article or a comparative study of two translations like a Comparative Literature article?

William Radice disapproves of the order of the poems in published *Song Offerings*, rather he has created his order and goes on to reconstruct the whole sequence of poems in his translation. To support his arguments Radice quotes:

> Personally, I disagree that there is logic in the order of the poems in the published English *Gitanjali*. Table 2 shows---

[10] Because there is a clear difference of paragraphing between published *Song Offerings* and the manuscripts.

[11] Manuscripts of *Song Offerings* which Tagore translated were given to Sir William Rothenstein (1872-1945) an artist and a lifelong friend and admirer of Tagore. They are now collected at the library of the University of Delaware, Newark, Delaware.

> -at a glance---that songs and poems, the different books from which the translations are made, and the 23 that were added to 80 from the main sequence were jumbled together in an utterly random way [12] (Introduction xli).

The quotation above is very crucial to our understanding of the intention of the translator as well as the intention of the readers, as if the readers are well-aware of the original works of Tagore along with the different genres and poetic styles. Radice had already assumed that this translation is intended for the scholars who are quite familiar not only with Tagore as an individual but also with the corpus of the work he had produced. By keeping a particular set of readers in mind, Radice stuffed so much of information in the introduction that by default the readers (the educated, well-versed in Tagore studies) are informed all about the pros and cons of Bengali *Gitanjali* and its English translations. This particular proposition of Radice evidently brings into our mind the theory of 'learned *prekshaka'* in Bharata Muni's *Natyashastra*. In *Natyashastra*, Bharata argues that not everybody can comprehend and enjoy a play. Because a common audience (the *prekshaka*) would not know the meaning of various *angikas* and *vachikas* (acting such as the movements of the eyes, fingers and limbs, and speeches in Sanskrit), therefore he will not decipher the meaning of the play in any sense which is meant to be watched for spiritual purgation. Therefore, Bharata's conclusion is that a play (which includes all nine forms of plays in Sanskrit theater) can only be understood by the Brahmins who read and understand Sanskrit. And, there is no need to state it separately that in ancient India only the people who belonged to the upper caste could access Sanskrit, particularly the Brahmins.

Although Radice continued to talk about the order of the poems in published *Song Offerings,* he quickly turned to criticism and went on to give the readers his own judgment, which they would have discovered while reading the translated poems. Radice states, "Notice all the calls for pain and exhaustion. This leads naturally into the group of poems from *Naivedya*, for pain and exhaustion are

[12] In his book, Radice has created different a set of Tables by categorizing the poems of *Gitanjali*

among the emotions they describe" (Introduction xlv). This sentence once again proves the hypothesis of the research that it gives an *understanding* of the poems of *Gitanjali* in general, if 'understanding' is a translation as it is argued by George Steiner, then this introduction is a translation. Because it enables the readers to comprehend the conceptual framework of the poems of *Gitanjali* which in turn, is a violation of the original text. A major point to be noted here is that this introduction is not complete, which means it has not given the readers a complete picture of all the poems of *Gitanjali;* rather, it has enabled them to understand the modes of poems Tagore was writing between 1902 to 1913.

Interestingly, Radice claims:

> …to the order and selection of poems, to paragraphing, to the punctuation, and above all to Tagore's choice of words and phrases---would have contributed to Tagore's growing feeling over time that in the English *Gitanjali*, as presented and edited by Yeats, he had betrayed his true self (Introduction lvi).

The statement above presents another set of problems. By expressing such a thought, Radice claims authority over the English *Gitanjali* and thus it denounces the text's existing form. This denunciation could fulfill his purpose of translating it in a completely *bizarre* way[13]. Radice wants the readers to understand what Tagore had in his mind while he was in the process of writing and publishing *Gitanjali* through his 'introduction' and not by reading the text itself (Introduction xix). What Tagore had to say through the songs of *Gitanjali*, Radice had already narrated them in detail in his Introduction. In the particular case the original text of "Gitanjali" of Tagore appears to be irrelevant after the long and excessively elaborate introduction of Radice in his translation of 2011. It is in such a fashion that this introduction of Radice violates

[13] Such as unnecessary repetitions of lines, italicization of *Antara* and *Abhogas* i.e., italicizations of lines in between. The problems of Radice's translation of *Gitanjali* I have discussed in my M.Phil. dissertation titled "Translating Gitanjali: A Comparative Study of Tagore and William Radice", submitted to the Department of English, Jamia Millia Islamia, New Delhi; December 2017.

the sanctity of the original (Bengali) 'text' that the readers intend to read in translation.

In the introduction, Radice notes too many details of history about the composition and translation of *Gitanjali*, which is another political element of translation. Such as Radice quoting letters like this by the Rev. C. F. Andrews[14] to Tagore on 25th March 1914:

> "I cannot tell you how indignant I was to hear from him (Rothenstein) about Chirol's utterance concerning Yeats and your poems. It is hateful and miserable and contemptible…There is not a breath of a rumour of it over here and there never will be. I wonder where Chirol[15] picked up" (Introduction xxx).

This letter is quoted when Radice is talking about a rumor that spread immediately after Tagore receives the Nobel Prize that the translations are by the Irish Poet W B Yeats and credit goes to him only. This quotation seemed unnecessary considering the length of an already long existing introduction.

Along with Radice's introduction, W. B. Yeats' introduction to *Gitanjali: Song Offerings* (1912) too is a violation of the original text. Whereas Radice's translation carries too many details about the poems, Yeats' translation bears superfluous detail. Both are equally responsible for the disruption of the understanding of the poems in *Gitanjali*. Radice's introduction is critical and expository, and Yeats' Introduction is more of hero worship. According to Radice, the *Song Offerings* of 1912 are profoundly influenced by Yeats' passionate introduction (xvii). Interestingly, the same case could be argued about Radice's introduction. He seems to have overshadowed Tagore and *Gitanjali* with this heavy Introduction as well as with the translation, though he is not passionate in his Introduction, unlike Yeats. According to Radice, even it would have been impossible for Thomas Sturge Moore to recommend *Song Offerings* without Yeats' introduction. Yeats sees a 'great man in making' through (Appendix

[14] Was a principal of Calcutta Arts College and a lifelong admirer of Tagore.
[15] Sir Valentine Chirol, journalist, polyglot, member of the royal commission on the Indian Civil Service.

C 166)[16]. He projected Tagore as a Rishi or an ancient sage-like figure. He quotes his friend while describing Tagore, "He was first among our saints who has not refused to live, but has spoken out of Life itself…" (Appendix C 166). Further, Yeats states that the poems of *Gitanjali* come from a tradition "where poetry and religion are the same thing" (Appendix C 168). The descriptions Yeats produced in his Introduction are based on his Indian friends and colleagues who already had huge respect and admiration for Tagore. Yeats' approach is more as an admirer than as a critic.

Radice's introduction is 70 pages long and divided into ten sections making it one of the most comprehensive introductions to Tagore's work in English translation. In this introduction, Radice is seen criticizing the role of another Nobel laureate, W. B. Yeats, beginning from his intervention into Tagore's translations as well as for this (in)famous Introduction to the English *Song Offerings*. However, on the other hand, it must not be forgotten that Radice's introduction falls into the same category. All these elements in an introduction give some knowledge or an understanding of the original text before a reader proceeds to read the text. The introductions by Yeats and Radice function like a pre-translation where through the Introduction the translator comments, criticizes, and appropriates the original text in his/her own way. It must be acknowledged without debate that, in a work of translation, the focus of the translator as well as the reader is always on the original content of the author. If too much criticism is infused within the introduction, it may mislead the readers into understanding the text from the perspective of the translator. Whether the introduction should be removed in a literary translation, after all, is not the concern of this article but when the same violates the conceptual framework of a given text the reader is going to read should be another subject of debate by Translation Studies scholars. But it must be acknowledged that whether Introductions like those of Radice (or those like Yeats') should be added at the end of a translated book in such a way that does not harm the reader's understanding should be posed as an open question.

[16] Radice added the introduction by Yeats in Appendix C in his translation

Conclusion

William Radice's introduction to his translation of *Gitanjali* is one such example that not only overshadows Tagore's original *Gitanjali* but throws *Gitanjali* into a pit of endless debates about its composition, publication, and translation. In his excessively long and critical introduction, Radice delved into minute details that would likely interest Tagore scholars more than general readers who are merely curious or enjoy reading Tagore. . Radice's complex and lengthy introduction not only diverts and bores the readers but also violates the sanctity of the original text. As the readers are informed about the emotions and moods of *Gitanjali* well enough in the Introduction, it presents itself as a 'free translation' of the original *Gitanjali*.

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European Parallel Traditions on Textual Studies apropos Translation Act in Indian Contexts: Charles Bally and Successors of Saussure

SUSHANT KUMAR MISHRA
ANURADHA DEEPAK

Abstract

Comparative language studies have yielded various interesting results towards the end of the 19th century and the beginning of the 20th century. European thinkers have worked a lot on areas which have provided the basis for later frameworks for textual analysis and critical study. This kind of textual study has impacted the frameworks of Translation Studies for comparative analysis of parallel texts between a pair of languages. The translation processes and training have been designed on the basis of the categories drawn from the comparative stylistic studies between the language pairs. By 'translation act', we understand here the fundamental stylistic categories which help us refine the translation skills while translating a text. This paper aims at understanding such impact on the textual analysis frameworks as used in the Translation Studies. The paper focuses especially on the writings of Charles Bally in the context of text analysis of the source and target language texts. The writings of Charles Bally and some related writings of Saussure are not readily available in English.[1] Considering these writings the parallel

[1] The book titled *Course in General Linguistics* is a book posthumously edited by eminent linguists Charles Bally and Albert Sechehaye. The books originally written by Saussure like *Mémoire sur le système primitif des voyelles dans les langues Indo-Européennes* or related writings like Godel Robert, *Notes inédites de Saussure* are not available in English. Most of the writings of Saussure remain untranslated into English. These writings are important as they inform us about the methodology that Saussure employed in developing the understanding that is often presented to us. *Course in General* linguistics remains very sketchy in several aspects of Saussure's theories. For information, the following sites may be consulted for further reading:

1. Godel Robert, *Notes inédites de Saussure*, this text is not available on internet archives. However, its reference can be found in several publications like

traditions of Europe, we explore the possibility of implementing the ideas of these traditions on the study of language pairs (English and Hindi) in the context of translation act. This implementation of these ideas for studying the language pairs for getting the principles regarding the translation act requires a comparative stylistic study between the pair of languages on which a translator is working. In this paper, the examples for illustrating the theoretical aspects of comparative stylistics discussed have been given from the language pair Hindi and English.

Keywords: *Comparative Linguistics, Stylistics, Translation Studies, Philology, Text Analysis, Indian Translation Scenario.*

Introduction

This paper studies the need analysis regarding the requirements of translation tools for the comparative stylistic study between the

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Koerner's Review of *Cours de linguistique générale* by Ferdinand Saussure available on the link: https://www.jstor.org/stable/pdf/412043.pdf?refreqid=excelsior%3Ab1c60df5093145ba37ac634cc222067b&ab_segments=&origin=&initiator=&acceptTC=1 In this review, Koerner writes, "Ever since the publication of Godel's *Sources manuscrites* (1957a, SM) of the Saussurean *Cours de linguistique générale* (CLG, 1931), it has been clear (as many had suspected before) that the posthumous compilation of Saussure's lectures on general linguistics delivered in Geneva (1907-11) contains a number of contradictions and inconsistencies…". This is an important aspect in studying various works of Saussure.

2. Koerner E. F. R. 1971. *Ferdinand de Saussure Origin and Development of his linguistic theory in western studies of language A Critical Evaluation of Saussurean Principles and Their Relevance to Contemporary Linguistic Theories*, Ph.D. thesis, Simon Fraser University, link: https://core.ac.uk/download/pdf/56367175.pdf
3. Saussure, F. D. *Mémoire sur le système primitif des voyelles dans les langues Indo-Europèennes,* link*:* https://archive.org/ details/memoiresurlesyst00saus/page/n7/mode/2up and https://archive.org/details/memoiresurlesyst00saus/ page/n7/mode/2up and https://gallica.bnf.fr/ark:/12148/bpt6k729200
4. Saussure F. D., 1922. *Recueil des publications scientifiques de Ferdinand de Saussure*, Lausanne: Librairie Payot. Link: https://archive.org/details/recueildespublic00sausuoft/page/n9/mode/2up

Indian language pairs. This study is an important aspect of Translation Studies and has been a time-tested help for translators and interpreters. In the Indian scenario, this kind of help material is not available which often creates a problem for the translators operating on a daily basis on various types of non-literary translation. It is common knowledge that a lot of Indian-language newspapers undertake translation as a huge quotidian exercise. This paper discusses some of the studies undertaken in this context by some European scholars operating between the European language pairs. We study their theoretical framework and indications about the sources for the theoretical framework. The aim is to start discussions on the comparative stylistic studies between the language pairs relevant in the Indian translation scenario so that scholars may think of undertaking such research in the future. Presently, as per a general survey and outlook of the researches undertaken in the translation departments[2], we have hardly found comparative stylistic studies being undertaken in the context of non-literary translations. At the outset, it is to be made clear that the entire study in this paper is related more to the field of non-literary translations between Indian language pairs. The ideas discussed here might also have implications for literary translations. However, we have not considered the literary translations as part of the discussions in this paper. The focus of this paper is to provide some background for the researches which are required to be undertaken in the field of comparative stylistics as part of providing help material for better training and better outcome of the existing training programmes in the field of non-literary translation and interpretation in India. It may be noted here that most of the interpretation exercises are in the non-literary situations and the training programmes, therefore, need to be designed keeping this in mind. Comparative stylistic studies between language pairs relevant in the Indian situations are important to evolve good interpretation training programmes in the Indian contexts.

[2] The authors have been working in this area and this observation is on the basis of the study of the syllabi and training modules of translation departments.

Discussion

Europe has a long tradition of studying text – like many other cultures of the world. In fact, the studies on language and literature have been important aspects of human endeavour to understand the world and the nature of human beings. The Greeks worked a lot on language and reality – laying the foundations of Epistemology and Ontology as we understand in contemporary times. As Scolnicov (2006) writes, "As usual with Plato, where he is most playful, he is also most in earnest. Dionysodorus is not just horseplaying and equivocating. He is raising a serious problem, to which tentative answers are still being given: How can words mean? What is the relation, if any, between a word (or a series of words) and its meaning of reference? As Plato shows at length in *Cratylus* there is no obvious, direct unmediated link between word and object." (Scolnicov 2006:180). This relationship between word and meaning is an important issue in Translation Studies. The process to decide the meaning of a word has been an age-old issue in various intellectual traditions across cultures. Much later, after Plato, thinkers like Condillac and Merleau Ponty have written about the issues of word and the world. As Gill (1996) informs, "In Condillac, language dominates: there is nothing but language, there is nothing outside language except its articulatory force" (Gill 1996:345). In a way, since Plato till modern times, the thinkers have been engaged in comprehending the relationship between word and meaning in the context of epistemological understanding of the world. Whether the thinkers reject or accept the linguistic foundations of the world – this issue has been in the centre of several philosophical debates across cultures.

In epistemological queries, the language has been a core issue for centuries as we understand the world through language itself. To understand this, a citation from Gill may be relevant where he informs us about the ideas discussed by Abelard. In the words of Gill (1996), "The theme of the transfer of significance *translatio*, is explained in detail. Even though the definitions of the universal genre or species includes only the words, after other terms are transferred to things which they designate, *haec nomina ad res eorum transferuntur*… …This reflection on *translatio* is a reflection

on the content of language, on the rapports between the structures of sentences with reference to the words which constitute them and with the structure of the object" (Gill 1996: 70). This citation indicates the importance accorded by Abelardian Semiotics to the language in understanding the epistemological processes by which we comprehend the world. Further, in his commentary on *Peri Hermeneias* of Aristotle, Aquinas (1962) writes, "The name and verb, however, seem to be principles of interpretation rather than interpretations, for one who interprets seems to explain something as either true or false. Therefore, only enunciative speech in which truth or falsity is found is called interpretation" (Aquinas 1962: 3). Whether it's Bhartrihari of Indian grammatical philosophy or thinkers like Pierre Abelard and St. Augustine of European tradition, they have studied language and the representation of reality through language as one of the core issues in epistemological investigations. Bhartrihari writes in the first śloka of *Vakyapadiyam*, "That beginning and the endless One, the imperishable Brahman of which the essential nature is the Word, which manifests itself into objects and from which is the creation of the Universe."(1971:1). Here the word 'Word' (originally 'Śabda' in Sanskrit) would mean 'Language' and not just a 'word'. That is why perhaps the translator K. Ragavan Pillai has used this with capital W. Similarly Pierre Abelard and St. Augustine have considered language issues as an important aspect of epistemological understanding of the world. In views of St. Augustine, "signs were objects of the senses and merely a manifestation of something else. It is the reality that lies behind the sign, whether an object of the senses or of the intellect, that is the actual object of true knowledge" (Rather & Siebach: 2013). The centrality of language prompts us to explore the 19th and 20th-century European interest in its role in inquiries related to the human and social sciences. As we know that, once the religious thought processes had completely set into the European thought processes, the issue of language was shadowed by the issue of existence and non-existence of God. The epistemological query on the existence of God was also approached through the methods of religious texts which kept the answer to the questions out of the realm of the given system in which we studied the phenomenon. However, with the

scientific spirit of the Renaissance and the Post-Renaissance thinkers, the language again got a central position in the philosophical and scientific enquiries. We could understand the nature of reality through language and hence understanding the language itself along with its varieties and basic forms pre-occupied the Enlightenment mind of Europe. Language was hitherto a tool for literary activities and then came a time when language became the tool to understand the human mind and the evolution of humankind after the homosapiens got well established in nature. This approach had given birth to the philological sciences leading to historical linguistics. Saussure, being an important historical linguist, established not only the similarities but also has been attributed to make attempts to find the root verbs (or words) of the Indo-European languages. It is also attributed to him, among some other thinkers, that if we extend this approach further, we may find the root verbs (or words) which may take us to the early stages of the language giving us some insights into the evolution of the human mind itself.

Among several thinkers of *fin de siècle* and contemporary German and Prague school thinkers, Charles Bally is a prominent thinker whose texts need to be read in contemporary times for various aspects related to linguistic foundations of literary thought processes. Charles Bally was a direct contemporary, student and successor of Ferdinand de Saussure. We owe the major work of Saussure titled *A Course on General Linguistics* to the wisdom and scholarship of Charles Bally who was an established linguist by the time he was attending the courses of Saussure. For a better understanding of this tradition, which has quasi-revolutionised the 20th century thought process, we try to focus on the writings of Charles Bally while placing him among some of his contemporaries. In the present paper, references will be made to the original writings of Saussure which have not yet been fully available to the English-speaking world such as ours. Even the thesis of Saussure, much acclaimed in the academia, has been translated for the first time in English in 2018 by Anant Charan Shukla and Patrick Michael Thomas. This thesis presents the insights of the flow of thought from the philological studies towards contemporary structural paradigms

evolving all along the 20th century till the contributions of various post-structuralist thinkers.

Once in Europe the intellectual theories of historical linguistic methods and the ideas imbibed from across the world are established towards the end of the 19th century, the thinkers start looking at the usages of the language beyond its literary features. It is almost an evolution of thought which led the literary language from poetic forms (as found till the 17th century) to prosaic forms as we find established since the 18th century onwards. Moliere's character Mr. Jourdain found that all his life he had been talking in prose – and with this centrality of commonly used form of language, the issues of style used in the language gradually gained importance in intellectual queries. The European thinkers since the 19th century gradually started studying this aspect of commonly used language – and Saussure along with his contemporaries, studied various texts with this point of view. Charles Bally, the immediate successor of Saussure, who was already a well-established linguist while he edited the lecture notes of Saussure, worked further on the stylistic features of common forms of language. In this paper, we will contextualise our ideas in the European tradition (since the end of 19th century) of thoughts on understanding the stylistic and other features of the common usages in language. And when we mention 'Europe' here, we wish to convey the 'continental Europe' which has a tradition different from the English and subsequent American and other traditions of the world.

The above basic introduction of language studies in the European tradition helps us understand the issues and challenges of evolving multiple categories for comparative philological and stylistic studies between language pairs. This introduction provides the background according to which the translation training processes have been largely designed focusing on the act of textual analysis for translation. The actual translation process is shaped by these acts of text analysis. Hence it is important to understand how the acts of text analysis (for translation of texts in various contexts like judicial, scientific, journalistic etc.) have been undertaken by the thinkers operating in bilingual situations within various contexts of Translation Studies. The act of analysis of texts for translation is an

important aspect of this type of work between various European languages. These kinds of studies are based on the texts of some European thinkers. A study of this kind of analysis of texts for translation training and processes is the focus here and considered to be the main translation act as this is important for the agency of translation between a pair of languages or a pair of language varieties. Here we study the texts which are related to evolving the basic categories of comparative stylistics that help us understand the translation process with a focus on the act of analysis of texts. Such agency of analysis functions as the act of translation which yields the translated texts between a pair of languages. In brief, here the 'translation act' is understood in the context of studies between parallel texts between two languages that help us evolve the translation design and processes for training and evolving tools for translation processes between any chosen pair of two languages. It is necessary to initiate a thought process regarding such 'translation act and agency' that might lay the foundational categories for analysis of texts for translation between two languages operating in the Indian situations. Several texts of important linguists of Europe, whose thoughts have provided the basis of analysis between language pairs in the European contexts, can be important methodological sources for analysing Indian language pairs in the context of Translation Studies.

Ferdinand de Saussure has remained an important thinker all along the 20th century and perhaps continues to remain so in the 21st century as well. However, it is interesting to note that his works are not available in English – rather only one translation of his thesis has been published in 2018 in English. Other works remain obscure even now for the English speaking world. Saussure is known largely in the English world by *A Course in General Linguistics* edited from his lecture notes by Charles Bally and Albert Sechehaye. Charles Bally was a younger contemporary of Saussure and Albert Sechehaye was a young scholar working in the same department as Saussure in the University of Geneva. It is interesting that the book edited by Charles Bally and Albert Sechehaye was translated and well received in the entire English speaking world – yet, the writings of Saussure published during his lifetime (mainly two books)

remained obscure for nearly a century and now we have got translation of only one book[3]. The other book, which contains the methodological framework of Saussure, remains untranslated and rather hidden from the public discourse. Here, we would like to explore some of these resources available in the continental European traditions which have shaped the contemporary thought processes and yet are not present in the main academic discourse. His book published during his lifetime *Mémoire sur le système primitif des voyelles dans les langues indo-européennes* - yet remains unavailable in English. This remains a hindrance to the research domain that follows Saussure's legacy in the 20th century. This book is also important because in this book, Saussure develops mainly his methodological framework. And to this day, we find adherents of this framework who go to the extent of hypothesising that we may identify a list of few verbal roots on the basis of which the entire gamut of the Indo-European languages can be traced from its evolution. Though some scholars consider it Saussure's mania, yet this remains a critical question in the field of philology and historical linguistics. This book remains important for Translation Studies as it provides the methodological framework for understanding the data from any pair of languages in the context of understanding stylistic differences in conveying similar ideas. The methodology of Saussure as discussed in this book is important for us in our times for this reason. We know that today stylistics is an important area of enquiry encompassing all language study concerns. The methodology of Saussure placed focus on the spoken language, the spoken forms and variations in the language and thus on the style features of the spoken language which resemble the ordinary language forms. The direct consequence of this methodology was that the study of stylistics could no longer remain an exclusive domain of literary studies – rather it entered into the study of ordinary prosaic language forms also. Though this kind of study was not realised during the lifetime of Saussure, his methodology and its study by his contemporary younger linguist Charles Bally, who

[3] Saussure, F. D. 2018. *On the use of Genitive Absolute in Sanskrit*, (translators and editors Ananta Charana Sukla and Patrick Michael Thomas). Illinois: Common Ground Research Networks.

succeeded his Chair in the University of Geneva, provides us with original insights on the possibilities of study of stylistic features of ordinary, non-poetic language used in various domains of knowledge or even in banal discourse. Though it is true that such banal discourses became gradually part of the literary writings or cinematic scripts, Bally's study gave an impetus to study even such literary usages of ordinary language discourses.

A common example for illustrating the point being made here is the concept of 'translation equivalence' as illustrated by Vinay & Darbelnet in their book published in 1958[4]. In this book, the scholars have taken the notion of 'translational equivalence' from Charles Bally. Charles Bally takes further the idea of Saussure that there are equivalences available in various Indo-European languages at multiple levels and shows that there is a possibility of the descriptive study of languages on the basis of 'translation and functional equivalence' (Anthony Pym: 2014). Vinay and Darbelnet write about this in sections 13 and 14 of Chapter 1. In these subsections, on page 32, Vinay and Darbelnet refer to the works of Charles Bally and the publication by A. Malblanc. We will illustrate the comparative stylistic differences by taking a few examples between English-Hindi pairs. There is hardly any study available on the comparative stylistics studies between English and Hindi in the context of Translation Studies. Data between these two languages needs to be collected, analysed and compiled under such categories that might help the translation act. We give some examples in order to exemplify the ideas on comparative stylistics as applicable in the translation of ordinary non-literary texts. The European parallel traditions on stylistics, as done by Charles Bally and as implemented by Vinay and Darbelnet (for French and English pair) and by Alfred

[4] The English translation of this book can be found here : https://www.researchgate.net/publication/307725092_Vinay_J_P_J_Darbelnet_Comparative_Stylistics_of_French_and_English_A_Methodology_for_Translation. For another book in the context by A. Malblanc, we may refer to the site : https://books.google.co.in/books?id=I06D-6gU45sC&pg=PA52&lpg=PA52&dq=A.+Malblanc,+German+and+French+comparison&source=bl&ots=CJiYkirec3&sig=ACfU3U0DUDTTNNpTAjB3Zy9yyC78bd6Zvw&hl=en&sa=X&ved=2ahUKEwiXiaSoyOrhAhWLtI8KHfiGAbEQ6AEwFHoECAUQAQ#v=onepage&q=A.%20Malblanc%2C%20German%20and%20French%20comparison&f=false]

Malblanc (for French and German pair) need to be implemented for comparative stylistic studies between language pairs as relevant to the Indian situation (English to Indian languages and between Indian languages). We may not have any model with respect to the Indian languages available to us for this purpose except for what has been done in the European parallel traditions of Saussure, Charles Bally and their successors. There has hardly been any study undertaken in this field.

In the descriptive study of languages, we need to collect and decipher data on the basis of the meaning and functionality of each identifiable language unit. This becomes the basis of 'equivalence' between the two languages, for if we do not understand the 'functional equivalence', we may interpret the linguistic data erroneously. For example, 'It is so sunny outside' may be translated into Hindi as 'baahar achhi dhoop hai' or 'baahar kadi dhoop hai' or 'baahar tej dhoop hai' among many other possibilities. If we take these three sentences in Hindi, we can see that these three sentences are not functionally equivalent. 'baahar achhi dhoop hai' may be close to the English sentence 'It is so sunny outside' if we consider that the 'sunny' weather condition is a pleasant weather condition in England or in New Zealand. However, the same may not be true in Arizona in the US or in several other English speaking parts of the world. Speaking of the functional equivalence in the case of countries where English is being spoken in hot climatic conditions, the functionally equivalent sentence may be 'baahar kadi/tej/bahut tej dhoop hai'. Here the word 'bahut' has been added in one of the possibilities for retaining the emphatic 'so'. This example illustrates that the three ordinarily used sentences are not necessarily functionally equivalent in terms of their stylistic implications. The speaker or writer may use them in such a manner that it will hardly have any functional meaning in the context. In fact, in English, such sentences are often designated as sentences which only help us establish or continue the conversation without any intention of communicating specific ideas about the particular weather conditions. If we use the criteria of Roman Jakobson, such sentences may be placed under the 'phatic function' of language for they help us establish only the contact between the addresser and the addressee.

It may be worth noting here that the translation theorists J.P. Vinay and J. Darbelnet have themselves expressed that this idea of stylistic equivalence comes from the *Traitée de stylistique* of Charles Bally. They have referred to the idea of 'internal stylistics' and 'external stylistics' (this has also been called 'comparative stylistics' as it involves the comparison between the style of two different languages) as illustrated by Charles Bally. Though Charles Bally himself has not clearly used his idea in comparing the two languages, a linguist Alfred Malblanc has used this idea to compare the stylistic features of German and French. Attributing Charles Bally, Vinay & Darbelnet write that "it is possible to consider two types of stylistics. One seeks to isolate the means of expression of a given language by contrasting the affective and the intellectual elements. This is internal stylistics. The other seeks to identify the expressive means of two languages by contrasting them" (Vinay & Darbelnet, 1995:16-17). In making a distinction between these two types of stylistics, they further write, "we can state that internal stylistics, which predominantly studies expression forms, is dominated by options, whereas external stylistics is concerned with both servitudes and options". Here we need to understand the two terms used – 'servitude' and 'option'. By 'servitude', the authors indicate the set of rules which we have to comply with as part of using the language. This is almost like 'langue' of Saussure. And by 'option', the authors here mean the choices that we may make while using the language. We have illustrated the 'options' in this context by the earlier example of the Hindi translations of an English sentence ('It is so sunny outside'). So, this is a novel use of the concept of 'langue' and 'parole' as explained by Ferdinand de Saussure. Charles Bally has used the ideas of Saussure in order to understand the stylistic usages in a language. In every language, we have a set of stylistic codes which we need to necessarily adhere to. For example, in Hindi, we need to adhere to the norms of gender labelling of nouns and accordingly gender markings on the verbs and adjectives. These rules may be arbitrary or may even follow arbitrariness in usages – yet we accept these rules as 'servitudes' while acquiring the language. An example of this arbitrariness of gender markings on adjectives may be – 'achhi ladki' but 'sundar

ladki' even though the feminine form 'sundari' is available. Rather this feminine form has been assumed to be a nominative form in the usages of Hindi. This distinction given by Charles Bally helps us understand the various levels of usages in language – the familiar usages, the written form of the language, the spoken form of the language, the literary form of the language and the poetic form of the language. Here we make a distinction between the 'literary form' and the 'poetic form' of languages as the difference between the language usages in prose texts and texts of poems. Of course, the textual form of poems has also evolved over centuries and we can see that there is a particular form known as 'poem in prose' – using the prosaic stylistic features for the metaphoric semanticity which is normal to poems. Such stylistic features need to be understood deeply by the translators as they have to undertake translations of texts with various literary forms and genres.

Apart from the literary texts, in the context of the spoken and written forms of languages, further stylistic distinctness may be identified by applying the idea of the 'internal stylistics' of language. For example, we may identify the administrative, juridical, scientific, technological and such other varieties in the written form of language. We can see nowadays the use of language in the political sphere – the speeches of important leaders are often analysed using the criteria of the internal stylistics as conceptualised by Charles Bally. Though we find a lot of formal categories and criteria to analyse such stylistic features, the origins of such ideas remain somewhere grounded in the application of the Saussure's ideas and in the thinkers who worked in the times denoted by the philosophical era of 'fin de siècle' in Europe. The ideas of Charles Bally and the usages of the Saussurean concept of langue and parole in the study of static linguistics for studying the languages provide us such inputs which have given the basis of the new thought processes of the twentieth century.

An example of this influence can be seen in the absurd drama which used ordinary language sentences for literary creations. The absurd theatre used this technique of using the ordinary language to convey the intended purporse in such a way that nothing can be conveyed (Britannica 2024). The 'servitudes' of language lead to the

'options' which leave the addressee puzzled – we need to see it here purely on the language level as the absurdity is created linguistically. Another example may be the surrealist poems by André Breton and his circle. And in fact the 'servitudes' of the language serve to the 'options' in the style of the ordinary speaker, in the style of the ordinary speech as well as in the style of the literary creations. If we take this idea further, this kind of 'servitudes' of the language lead us to the idea of 'marginalisation' of the dominant literary discourse by placing the ordinary usages in centre. This may have political and social dimensions – the ideas of Charles Bally continue to be explored in various ways by various thinkers all along the twentieth century in Europe giving rise to means and methods of textual interpretations which run parallel to the traditions of the thinkers outside continental Europe. In this context, the ideas of comparative stylistics have been used in various contexts in Translation Studies – mainly to understand the stylistic features of communicating the same ideas in bilingual acts such as translation. We try to explain this aspect through some examples between English – Hindi language pairs. Each language has its own features and its own metaphorical 'absurdities' – as for example, the animation processes in Hindi (as found in the sentences like – 'aaj seb aayaa hai' which can be rendered in English only by adding a subject as to who brought the apple home) and animation processes in English are completely different. Another example would be the famous Biblical sentence 'Let there be light' which appears to be an imperative sentence. This Biblical sentence is translated often in Hindi as a desiderative verbal form such as 'prakaash ho jaay'. There is no exact equivalent of 'Let' in the meaning of 'to allow, to give permission' as is found in this Biblical sentence in English. The texts of Saussure and Bally help us understand this kind of stylistic dichotomies which can be an important aspect of Translation Studies and may help us evolve relevant tools for the act of translation which is a continuous negotiation between the stylistic features of two languages or two language forms.

The texts of Vinay and Darbelnet and A. Malblanc help us in this direction and may guide us in evolving aide materials for translators and interpreters. Such materials need to be developed in the context

of the Indian translation scenario, more specifically for the non-literary translation situations. An understanding of the writings of Charles Bally may also be helpful – however, as they are not available in any language generally used in India, we need to make a beginning with the works of those who have used the ideas of Saussure and Charles Bally in the context of comparative stylistic issues between some European language pairs as applicable to translation act and process.

Conclusion

To sum up the arguments above, it is to suggest that the European parallel traditions of stylistic studies as emanating from the works of F. D. Saussure and Charles Bally need to be applied for further understanding the comparative stylistic features between Indian languages and also between English (and other non-Indian languages) and Indian language pairs. The endeavour here has been to present some salient points of the above model and to present briefly, the textual traditions which may help us in this exercise. A deeper analysis would be beyond the scope of this paper -several scholarly theses need to be written analysing the required data in the context. We have exemplified some of the core concepts of the suggested model, drawn from the European parallel traditions of textual stylistic studies, on the basis of some data drawn from common examples of English-Hindi language pairs which are placed in the context of the translation act. Such examples might help us further collect and create aid materials regarding different language registers (scientific, juridical, ordinary usages etc.) so as to establish the translational equivalence with better precision and dexterity.

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Book Review

Narratives of Mistranslation: Fictional Translators in Latin American Literature

KRIPPER, DENISE. 2023. *Narratives of Mistranslation: Fictional Translators in Latin American Literature.* New York: Routledge.

Reviewed by MANSHI YADAV

The Western etymology of the term 'translation' has contributed to the development of certain enduring notions in the field, including the notions of 'faithfulness' and an excessive preoccupation with the concept of an 'original'. The term 'translation' originates from the Latin language, specifically from the verb *translatio*, which translates to "to bear/carry across" (Bassnet 1998:38). The traditional concept of translation necessitates the translator to remain unquestionably faithful to the original text while carrying its meaning from the source language to the target language. Being an intricate art of conveying meaning and intent across a binary divide, translation enables communication, fosters cultural exchange and bridges gaps between distinct linguistic communities. Due to the interaction of cultures and languages, the potential for mistranslation and error arises. Contrary to the traditional definition, Kripper advocates the role of the translator as an actor who is playing the more foundational and fundamental part rather than being invisible. However, she not only negates the image of the translator as a bridge between cultures and languages but also questions the fluid transnational discourse in translation. Kripper further extends her focus to the relevance of the translator's 'bad translation' or the flawed translation, supporting Lawrence Venuti's statement, "Translation is radically transformative" (2019: 176). Her book "Narratives of Mistranslation" destabilizes the traditional conceptual notion of translation and supports mistranslation as an intentional and conscious strategy to translate, which further acts as the resistance against the power dynamics of authorial authority that governs the translation practice. This book is also a part of Jacob Blakesley's and Duncan Large's literary translations series entitled *Routledge Studies in Literary Translation*. Other books included in

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this series are *Translating Transgender Identity: (Re)Writing Undecidable Text and Bodies* (2021), *The Afterlife of Dante's Vita Nova in the Anglophone World: Interdisciplinary Perspectives on Translation and Reception History* (2022), and *A Literary Translation in the Making: A Process-Oriented Perspective* (2022).

Chapter Overview

Denise Kripper divided *Narratives of Mistranslation: Fictional Translators in Latin American Literature* into five chapters, in addition to the introduction and conclusion, laying a solid foundation of comprehensive and focused examination of the subject matter. Each chapter is accompanied by an "In the Classroom" section, providing a practical suggestion for engaging with the text in an educational setting. This division provides readers with a clear progression of Kripper's ideas and analyses.

In the "Introduction", she starts with an illustration from Paublo De Santis's *La Traduccion*, where a translator uses a lighthouse as a paperweight, a souvenir from a conference. Giving this subtle reference to Walter Benjamin's essay "The Task of the Translator" through former illustration, she laid the foundation of the volume. At first, she discussed various shifts that Translation Studies have gone through in the last decades, including 'translators' invisibility' to 'translators' visibility', 'cultural turn' to 'fictional turn', 'mistranslation as an error' to 'mistranslation as a form of resistance'. Further, she outlines the aims and purpose of the book, the central tenets and its significance. The foremost aim of this study is to highlight the productive potential of mistranslation by engaging case studies of translated literature and scholarships from Latin America.

Chapter 1 introduced the major themes of the book i.e., translation as productive translation strategy and ability of fiction to be utilized as translation theory. *Reading Fiction as Theory: The Potentialities of Mistranslation* specifically examines the works of three Argentine translator-writers, namely Jorge Luis Borges, Rodolfo Walsh and Julio Cortazar, to illustrate these points. Antecedents to the contemporary trend of translation narrative in Latin American literature in Spanish, Borges' *Pierre Menard, Author of the Quixote*,

(1962) translated by Anthony Bonner, Walsh's *Nota al pie* [Footnote] (1981), and Cortazar's *Diary for a Story*, (2001) translated by Anne McLean collectively reflect on "theory of cultural identity formation" (Gentzler 2008:109). Pierre Menard's story addresses the volatility of originals and what might be gained instead of lost in translation. "Nota al pie" visually represents the movement of the translator from a peripheral position to a more prominent one. Similarly, "Diary for a Story" questions the translator's ethics.

Chapter 2, titled *(Mis)Translation in Latin America: A Fictional History,* offers an evolution of the historical perspective of Latin American identity from the percept of fictionalized translators. The chapter also presents a methodology that challenges conventional understandings of faithfulness and subservience in the context of translation and interpretation. Thereby establishing a narrative of both cultural and linguistic empowerment through innovative acts of defiance. As a sample of study, the author chose Carlos Fuentes' *The Two Shores*, translated by Alfred Mac Adam, Nestor Ponce's *The Interpreter*, translated by Denise Kripper, and Jose Donoso's *The Garden Next Door*, translated by Hardie St. Martin.

Chapter 3, entitled *Publishing Fiction(s): The Market of Translation*, focuses on two translation narratives (Kripper called them "market narratives") that render translators as breadwinners while traversing with the tension arising from their profession's intellectual and economic value. In the given context, additional actors involved in the translation process, such as editors, publishers, and readers, assume a crucial role in creating and disseminating translated materials. This involvement has the potential to undermine the autonomy and influence of translators. To reveal the material condition of translated works, the chapter analyzes Kripper's translation of "The Translator" by Salvador Benesdra and "O'Jaral's Will" by Marcelo Cohen. The frictional translators in these literary works employ a deliberate mistranslation strategy to challenge and subvert the translation industry that exploits their labor.

In chapter 4, titled *Silence Speaks Volumes: Gender Politics and Interpretation,* there is an examination of the convergence of gender

and translation. This analysis focuses on a comprehensive examination of an expanding collection of Latin American literary works, which sheds light on the portrayal of women translators and interpreters. The findings reveal the enduring presence of sexism and gender inequalities in both the theoretical frameworks and practical applications of translation. The two main novels here introduced for case studies are Nadia Volonté's *Ambactus: (Server)* (2017) and María Sonia Cristoff's *Include Me Out*, translated by Katherine Silver (2020). Contrary to the prevailing perception of translation as an acquiescent and feminized activity, the novels under examination challenge the conventional understanding of interpretation's communicative role.

Kripper titled chapter 5 *In Search of an Original: Writing in Translation*. In the milieu of world literature, this chapter looks at pseudo-translation as a similar phenomenon associated with global novels. Using translation as a narrative formation and "translatese" as their literary language, Roberto Bolao's *2666*, translated by Natasha Wimmer (2009), and Andrés Neuman's *Traveller of the Century*, translated by Nick Caistor and Lorenza Garcia (2012), are two examples of this rising trend. These novels challenge the distinction between writing and translating by presenting translation as a form of writing. This final chapter examines the contemporary Latin American global novel concerning originality and translatability while considering other scholarly works that address these issues.

Lastly, in the "conclusion", the author provides final reflections on the growing stature of translators and the significant role of mistranslation in the literary arena of Latin America. It also tackles the inherent conflict between the actual process of translation and its portrayal in fictional works. Additionally, it evaluates the educational merits of transfiction.

Critical Assessment

Translators' and interpreters' roles in shaping any culture must often be addressed or made visible. Denise Kripper tried to grab scholarly attention to this disregarded role of a translator by discussing the productive potential of mistranslation rather than

seeing it as a bad translation. *Narratives of Mistranslation* offers a stimulating and engrossing examination of the intricate nature and much ignored mistranslation within the realm of literature. This scholarly publication explores the complex and intricate aspects of translation, emphasizing the significant consequences that arise from inaccuracies in the translation process. These inaccuracies can significantly influence the understanding, analysis, and reception of literary works within diverse cultural and linguistic contexts. Throughout the book, the author adeptly integrates a range of case studies and anecdotes derived from the captivating realm inhabited by fictional translators within Latin American literary compositions, thereby presenting instances wherein mistranslation treads the delicate path delineated by the Latin concept of *errare*, which refers to "mistakes" that possess the potential to unveil new avenues, thereby blurring the distinction between errors that are not barely mistakes.

One of the notable strengths of the book is attributed to Kripper's vast knowledge and profound understanding of Latin American literature. By utilizing a diverse array of literary works from various time periods and genres, the author adeptly analyzes the representation of translators as individuals within the narratives. This analysis serves to illuminate the broader societal and cultural concerns by exploring the challenges they face in grappling with language and the consequences of encountering mistranslations. Her work encompasses a wide range of literary voices, spanning from esteemed authors like Jorge Luis Borges and Anthony Bonner to contemporary figures such as Lorenza Garcia and Valeria Luiselli. In doing so, she effectively highlights the recurring theme of mistranslation, which holds great significance within the Latin American literary tradition. The author also unveils the intricate and multifaceted manner in which intentional mistranslation (and pseudotranslation) functions as a potent literary tool, enabling profound investigations into the realms of language, culture, and communication.

In addition, it is worth noting that Kripper's writing style is both engaging and accessible, rendering the book equally approachable for both scholars and general readers. The author adeptly combines

scholarly rigor and literary analysis, effectively presenting her arguments in a transparent manner. Additionally, she provides ample contextual information to enable readers to comprehend the importance of the works under discussion fully. Incorporating pertinent quotations and textual illustrations enhances the reading experience, facilitating a direct connection between readers and the analyzed texts. One potential limitation of the study is its occasional tendency to engage in extensive analysis of theoretical frameworks, which may pose a challenge for readers with limited familiarity with translation theory. Nevertheless, Kripper's adeptness in providing lucid rationales and her capacity to establish connections between theoretical concepts and tangible illustrations significantly alleviate this particular apprehension.

In a nutshell, the self-translation conducted by Kripper from Spanish to English of this book has enhanced the relevance of her research within the domain of translation studies. In her capacity as a translator, she possesses a heightened understanding of the translator's role as a conveyer of meaning and intention to the target language, while also grappling with the various limitations that emerge throughout the translation process. Nevertheless, despite enduring significant hardship throughout the translation process, the evaluation of the translation continues to be based on its fidelity to the original text, thereby raising concerns about the integrity of translators. *Narratives of Mistranslation: Fictional Translators in Latin American Literature* mitigates this concern and serves as an essential reference for academics, students and individuals with a keen interest in Latin American literature, world literature, translation pedagogy, and translation studies.

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Translation and State: The Mahabharata at the Mughal Court

WILLIS, MICHAEL. (Ed.). 2022. *Translation and State: The Mahābhārata at the Mughal Court*. Berlin/Boston: De Gruyter.

Reviewed by ADRIJA DUTTA

> *"How many Ramayanas? Three hundred? Three thousand? At the end of some Ramayanas, this question is sometimes asked: How many Ramayanas have there been?"*

A. K. Ramanujan opens his essay titled *Three Hundred Ramayanas: Five Examples and Three Thoughts on Translation* with these lines, emphasising that across South Asia and South East Asia, there have been as many as three thousand versions of the epic *Ramayana*; each of these versions carries distinct cultural, temporal, and political markers in their narration. The process of translation in South Asia traditionally and historically has not adhered to the Western-oriented principles of fidelity and faithfulness to the source text. The practice of translation in South Asian history has been one of rewriting or retelling of the source tale rather than that of unwavering equivalence. When epics like *Mahabharata* and *Ramayana* travel throughout South Asia across time periods, via the means of Translation, they get modified and transformed with each such initiative, giving birth to many versions of the same source text - to the extent that the original gets lost in the process, forgotten in time and memory.

The Mahabharata, the longest epic in the world, has its fair share of translation anecdotes. Over the years, the epic has been translated within the Indian subcontinent to and fro numerous languages and cultures. *Translation and State: Mahābhārata at the Mughal Court* is an exploration in this regard; it takes up the cause of *Razmnāmah,* the Persian translation of the *Mahabharata,* produced during the course of Akbar's reign. However, it is not the translation proper of the epic that the book deals with. Specifically, it is the study of the

Preface of *Razmnāmah*. The *Preface* is authored by Ab al -Fazl, one of the prominent courtiers at the court of Akbar.

The Introduction to the book registers the involvement of a number of scholars who have worked together to put forth this study. Edited by Michael Willis, the book is co-authored by Razieh B. Koshtely, Saarthak Singh, Muntazir Ali and Hajnalka Kovacs. Along with Muntazir Ali, John Seyller has contributed to drawing up the appendices attached at the end of the study; the bibliography has been drawn by Vafa Movahedian.

The study of *Razmnāmah* has previously been the fodder of academic inspection by various scholars. However, Michael Willis, in the book's Introduction states the unique arena which the present study devolves into. *Translation and State* grants specific focus to the *Preface* of the Persian translation of the *Mahabharata*, the colophon(s) of the manuscript, and the diversity of narratives that these have elicited over time. With the aim of documenting the historiography surrounding the composition of the *Preface*, the authors look into the various manuscripts of *Razmnāmah* that are available to the present date. The Manuscripts made available by the British Library Board, Maharaja Sawai Man Singh II Museum (Jaipur), Free Library of Philadelphia and the one printed in Tehran are taken altogether and juxtaposed in exploration, to arrive at certain conjectures with regards to the dates, sources, authenticity of *Razmnāmah*, as they give "fresh insights into the composition and structure of Ab al-Fazl's *Preface* and a better understanding of how writers and translators worked in sixteenth-century India" (Willis XI). In this light, the book takes a very deductive approach, arriving at conclusions through a method of close scrutiny and in that process, offering important documentation of history from a literary point of view.

The book is spread across four chapters, padded by an Introduction at the beginning, 4 appendices (Notations in British Library *Razmnāmah*; Colophon, Notations and Seal of the *Razmnāmah* in the India Office Collection; The Philadelphia Fragment of Ab al-Fazlal-Fazl's *Preface*; Colophon of the Jaipur *Razmnāmah* and its Seals and notations) and a Selected Bibliography at the end; in between, the study is enriched by the

inclusion of as many as 49 illustrations, demonstrating the various manuscripts referred, colophons, seals, as well as paintings of the king and the translators involved in the composition of *Razmnāmah*. The rigour of the research that the Study has undertaken is apparent through the eighteen pages of the Bibliography and the abundance of footnotes, which occur at the end of every page of the text.

The context of *Razmnāmah* and the position of Ab al-Fazl as the author of its *Preface* are understood in the book with reference to the patronage of Akbar. Before the court culture of Akbar's regime is dived into, something to which the very composition of *Razmnāmah* is inextricably connected, the authors gauge the linguistic scene prevalent in pre-colonial India; stock is taken of the translations that occurred across various linguistic communities within the nation. Keeping the time period of the 6th to 19th century in mind, the author thrusts upon the prevalence of Persian as the language of the state and the flourishing of a particular breed of Indo-Persian culture under the reigns of the Delhi Sultanate in India.

India has always been a country that has registered a vast corpus of texts coming from different parts of the world; the era of the Delhi Sultanate saw the flourishing of this activity as translations into different forms of Persian accelerated; the field of scholarship stretched as diversely and widely as astronomy, music, medicine etc. It is within this potboiler of a socio-cultural milieu, which the book locates Akbar and his reign, stating how he "is remembered as the first king to cross the social and religious borders of his kingdom in a sustained manner" (Willis 4).

Akbar's court was marked with a negotiation of various linguistic associations; it had "developed a lively literary culture…albeit through a Persiante lens" (Willis 4). The languages in court involved Turkish, Arabic, Persian and even Sanskrit. The book, thus, works extensively to show the singular authorial position that the activity and practice of translation occupied within the Mughal court culture. In a very appropriate sense, the Study offers a view of translation in practice, an activity that has been prevalent in India since times immemorial. It is through translation, that Akbar's court could register polyphony of cultures and linguistic identities, leading to the construction of a tolerant agenda under his reign. The production of

Razmnāmah can be located within this light, as the epic was ordered by Akbar to be translated from Sanskrit to Persian, with a request being issued to Ab al-Fazl to author a Preface.

A section of the book deals extensively with the *Maktab Khanah* that was established by Akbar to facilitate the translations of texts across Sanskrit and other languages to Persian. An intriguing account of the Translation Bureau has been skillfully extracted from an illustrated folio found within a scattered edition of *Razmnāmah*, which boasts a considerable number of illustrations. This particular folio, as the book proclaims, was completed around 1598-99 and is currently housed in the Free Library in Philadelphia. The book not only includes an image of this remarkable folio but also devotes a substantial portion of its text to describing the illustration and deriving essential insights from it.

Attributed to the artist Dhanu, the illustration boasts of the translation team involved in the creation of *Razmnāmah*. The illustration, as the section corroborates, gives the readers a glance into the figure of Naqib Khan (who had translated the Mahabharata from Sanskrit into Persian, through the intermediary language of Hindi), who is shown sitting facing Akbar. This particular illustration becomes an important source of studying and understanding the composition and the involvement of the translation team - consisting of not a singular figure, but many - associated with the production of *Razmnāmah*.

Chapter 2 of the book provides the readers with the entire text of the *Preface*, translated from Persian to English by Hajnalka Kovacs at Harvard University. One can discern the numerous poetic quotes that Ab al-Fazl decorates his prose with, with the intention of elevating and validating the tone and essence of the work. The *Preface* considerably dabbles in an appraisal of Akbar, to the extent that a clear parallel is established between the ruler and divine author. Ab al-Fazl also summarises the story of the Mahabharata, parvan by parvan.

Running across 55 pages, this translation of the *Preface* is punctuated by 234 footnotes. Kovacs' translation is rendered in a logical yet archaic manner of English. The abundance of footnotes

helps the readers to contextualise each cultural element that makes its way into the narration.

The various parts of the *Preface* are examined, and in doing so, it undoes the scores of meanings that are embedded within its fabric but are not apparent. It dwells deeply into the subjectivity that Ab al-Fazl, as an author and a translator of the text, assumes. What he achieves strategically is to establish himself apart from the popular milieu of writers and scholars of his time, and portray himself as someone placed beyond such materiality and triviality.

What is embedded is the subtle attack against the workings of the *Ulama* (a group of Islamic scholars, acknowledged for their expertise in the fields of Islamic jurisprudence and theology; these scholars were extensively engaged in writing on and around Islamic texts). In this instance, Ab al-Fazl seems to take an anti-establishment approach to the scheme of things, and the book points out this intention crucially.

It is this sustained antagonism towards the Ulama that helps Ab al-Fazl segue into his extended praise of Akbar as the king. The book elaborates on how the *Preface* captures the existent dialectics between '*Taqlid*' (adherence to derived authority or imitation, during the act of poetic creation; aka, the ulama) and '*Tahqiq*' (critical inquiry through analysis). Under the reign of Akbar, "the absolute dominion of imitation (bayt altasalluṭi taqlīd) – which throughout the passing of years and the turning of centuries stood on a firm foundation – was demolished and became the seat of the caliphate of critical inquiry." (Willis 72).

Akbar is imagined as "the Emperor of the Age…the cream of human beings and the elect from among the righteous of the sons of Adam" (Willis 127). This particular vision of the king as presented in Ab al-Fazl's words is unravelled in the study, and it seeks to explore the ulterior agenda which it shrouds underneath. Via painting a word-picture of Akbar, wherein he is praised in a positive light, in a persuasive language and with great conviction, it seeks to hide - or even evade - the autocratic nature of his government. The contribution of the study becomes significant in undoing the fabric of the textual material, by distinguishing clearly what Ab al-Fazl

writes on the surface versus that which he actually tries to evade or shun away. The centralization of power that was on its way under the throes of Akbar is underplayed; as such centralisation is written off as being ultimate and positive:

> "He is sovereign who is the Refuge of the World. In regulating the world,/The tablet of his thought is the register of divine decree." (Willis 134).

One concern that the last chapter deals with, which deserves mentioning, is the conjecture that the Mughals discerned a cautionary tale in the *Mahabharata*, beyond its literary and anecdotal value. Willis argues that the *Mahabharata* ultimately is not a happy tale; it is one of destruction and erasure of identities and cultural memories; it is "about India itself and about great kingdoms that had been lost and regained there" (Willis 178). The cautionary tale that the epic provides for Akbar, as the book conjectures, cuts close to the quick: Delhi sultanate finds in the tale a reflection of their autocracy and the subsequent foresight of their doom. For the Mughal rulers, the epics held significance beyond serving as conduits for imperial ideology and entertaining narratives. They also functioned as dire cautionary tales, offering a sombre reminder of the precarious dynamics of power within the Indian subcontinent.

Appropriating this concern, a fairly daunting yet original take on the events, these are the words with which the book ends:

> *The Mughals knew well that they ruled a place where an epic bloodbath had taken place and they knew also that they been chased from their throne by a wily usurper. Returning from exile and wandering, would they – like their ancient forerunners – succumb to bickering, civil war and fratricide? Would they see their exalted womenfolk denigrated and themselves dying one by one in a tragic manner? Would their great king end his days grief-stricken, old and lonely?* (Willis 178)

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Annotated Bibliography

An Annotated Bibliography of Select Translation Studies Books Published in 2023

NORMODA DOLEY

SZWYDKY, L. L., & G. JELLENIK. 2023. *Adaptation Before Cinema*. Switzerland AG: Springer Nature.

Apart from the introduction, the book is divided into Part I and Part II, where Part I consists of 5 chapters and Part II consists of 7 chapters. This book can help literary and cultural historians, as well as research scholars in the field, to delve deeper into adaptation studies. This book portrays adaptation as a transhistorical, global phenomenon that we see in forms of media and genres. The essays in the book deal with literature, theatre, art, and popular culture. This collection of essays bridges the gap between literature, theatre and performing arts, films and television, and visual arts. A theoretical approach depicts adaptation and transmedia storytelling across forms and media. The author wants to discuss the boundless possibilities of adaptation: artistic, critical, technological, commercial, cultural, social, collective, political, scholarly, literary, art, historical, transhistorical, etc.

MANCHENO, T. 2023. *Ma(r)king the Difference*. Wiesbaden: Springer Fachmedian Wiesbaden.

The book revolves around three iconic debates on cultural differences: the Valladolid Debate, the Jewish Question, and Multiculturalism. It starts with the conceptual and social history of racism. Keeping *translation* as the base, each debate depicts the worldwide influence on the connections between the West and the non-West. The author aims to formulate a conceptual history of multiculturalism, and we can see the intertwined network of translation and culture. Various topics are being discussed, including translation, colonial, post-colonial, translability, and many more. The conclusion is divided into two sections. The first section gives some comments on the epistemic necessity of historicizing multiculturalism and a summary of the translation regimes exhibited

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in the three discussions. The second section recapitulates the core contention and the research question while synthesizing the politics of translation implicit in Canadian diversity.

HERMANS, T. 2023. *Metatranslation*. New York & London: Taylor & Francis.

The book "Metatranslation" by Theo Hermans, consisting of 14 critical essays, is divided into three main sections: the first investigates the status and basic issues of Translation Studies, including the growing interest in sociological, ideological, and ethical approaches to translation; the second analyzes the fundamental concepts of translation norms and the translator's presence, or positioning, in translated texts; and the third and final section of historical essays explores both modern and early modern discourses on translation. The first two pieces in this collection's Part 1 show how the descriptive paradigm's relative assurance gave way to a fuzzier understanding of translation. Since that moment, translation has become more complex. In the section under "Translation Order," the author discusses the coarser side of translation, encompassing hybridity and plurality. The following essays challenge the traditional view of translation and how it mimics previous attempts to render the original or equivalent works. Schleiermacher's writings on theology, hermeneutics, dialectic, and psychology can be found in this collection's last portion.

KRIPPER, D. 2023. *Narratives of Mistranslation*. New York & London: Taylor & Francis.

In the series of Routledge Studies in Literary Translation, *Narratives of Mistranslation* by Denise Kripper discusses the way translators are depicted in fiction, explains teaching methods, and provides suggestions for discussion for incorporating translators' narratives in translation, language, and literature courses. By engaging with Latin American literature and scholarly works that still need to be translated or have been inadequately translated, this research hopes to broaden the scope of Translation Studies. Aside from the frequent use of translation as a plot device and the recurring theme of mistranslation woven into the literary structure of the case

studies here looked at, translation narratives also have other overlapping features in common. Most importantly, the bulk was produced by authors with various levels of translation expertise. It is intriguing to think about the connections—or lack thereof—between their fictional depictions of translation and their professional work as translators. A thought-provoking combination of authors, including well-known and lesser-known authors, have addressed the translator's duty in their literature. Some of them gained widespread recognition in translation on an international level, while others continue to be translated ineffectively or have not even been published in English yet. The authors surveyed in the various chapters arise from various locations in Latin America, despite the table of contents displaying a greater presence of Argentine writers, which correlates with Argentina's predominant publishing position in the continent. With a focus on the writings of three Argentine translator-writers—Jorge Luis Borges, Rodolfo Walsh, and Julio Cortázar—it makes the case for the ability of fiction to be interpreted as translation theory and the idea of mistranslation as a useful translation method. Establishing an alternative translation history in Latin America, as represented by contemporary authors, continues to deepen the idea of mistranslation. The analysis of diverse texts featuring women who translate as protagonists leads to a discussion of the nexus of gender and translation. Finally, the conclusion addresses the conflict between the actual practice of translation and its fictional representation, weighs the value of transfiction for educational purposes, and offers some concluding remarks about the growing visibility of translators and the significance of mistranslation in Latin American literature.

MISIOU, V., & L. KOSTOPOULOU. 2023. *New Paths in Theatre Translation and Surtitling.* New York: Routledge.

This book provides an in-depth analysis of theatre subtitles and their potential for enhancing inclusiveness and innovation in the making and receiving theatrical performances. This book has 11 chapters highlighting how technology improvements, along with the hybrid nature and intricate semiotic patterns of theatrical texts, offer an array of opportunities for efficiently implementing subtitles in

different scenarios. To adequately satisfy the needs of diverse spectators and create inclusive theatrical productions, the book draws attention to how actors, directors, and other theatrical professionals must carefully consider the role of subtitles, from translators considering appropriate strategies to companies looking into all options for successful implementation. Eleven academicians and academic practitioners have their say in this volume. They explore diverse themes around theatrical translation and subtitles and pose fresh inquiries about more universal modern techniques that capture the transformations occurring in theaters in the twenty-first century. The chapters are divided into three sections, where the first section deals with text, performance, and translation. The second section discusses surtitling taking place on the stage, and the final section portrays minority groups, accessibility, and immersive experience.

THIONG'O, N. W. 2022. *The Language of Languages*. Africa List. Calcutta: Seagull Books.

Ng g WaThiong'o's "Language of Languages" documents the author's significant contributions to the art of translation. The author of this book discusses cross-cultural communication on a worldwide scale. It tackles the challenges of translation and portrays African cultures. The majority of the literature that is taught as African literature is still written in European languages, which saddens the author. The author addresses the politics of translation and how language connects many languages. The book explores themes of translation, restoration, and global culture, delving into the intricacies of Kurdish translation and the associated political dynamics. The author also discusses the publication of two of his children's books in German by Archipelago Books.

CHUA, B., & HO, E. 2023. *The Routledge Companion to Global Literary Adaptation in the Twenty-First Century*. London & New York: Taylor & Francis.

"*The Routledge Companion to Global Literary Adaptation in the Twenty-First Century*" delivers novel perspectives on postmodern literary adaptation as a vividly universal discipline in this series of

Routledge Literature Companions. This particular book fosters a cross-disciplinary and international dialogue on a wide range of issues concerning literary adaptation in an international context, including soft power, decolonization, global justice, the posthuman, ecocriticism, and activist forms. The works included in this compilation look at how cultural players from around the world change texts that are from older sources, highlighting issues regarding how texts are distributed and the politics that govern cross-media and cross-cultural migrations. Producers and consumers of literary adaptation on a global market inevitably take part in the politics of visibility and cultural familiarity, from the choice of source to the types of media platforms used for its transformation, as acts of appropriation and revision always involve questions of whose stories can be told in what ways and in what cultural/geographical contexts. This book consists of 8 chapters, where 'adaptation' has been given the limelight. We can see that apart from being a literary narrative, this book also deals with graphic narrative, which will encourage readers to expand their horizons of studying narratives.

MORATTO, R., & LIM, H. O. 2023 *The Routledge Handbook of Korean Interpreting*. London & New York: Taylor & Francis.

In this *Routledge Series of Handbooks in Translation and Interpreting Studies*, "The Routledge Handbook of Korean Interpreting" is divided into four parts: historical perspectives, education, community interpretation, and future opportunities. The 29 chapters in this book are divided as follows: six provide historical context, nine are concerned with education, eight with community interpreting, and six present opportunities for the future. Six chapters in the first section provide historical insights on interpreting problems. With an emphasis on the Goryeo and Joseon Dynasties, Hye-seung Lee and Jung-Hwa Yu analyze the function of interpreters in Korean politics, diplomacy, and society in Chapter 2. Interpreters from Korea were crucial to international contacts, including diplomacy. In Chapter 3, Nam Hui Kim makes the case that the Joseon dynasty maintained a specialized institution called *Sayeokwon* for diplomatic matters, which taught foreign languages and trained officials in translating, and which existed in the

surrounding countries of China and Japan until virtually the end of the Joseon dynasty. Concerned by the disparity between the knowledge of the Korean War and that of interpreters who served in the War, Hyo-Eun Choi went out to locate them in Chapter 4. Soyoung Park investigates how people in the Republic of Korea view professional interpreters in Chapter 5 of this book. Ho-Jeong Cheong and Hyun-Kyung Lim give a meta-analysis of how interpretation studies have changed in Korea over the past 25 years since the establishment of formal education in interpreting in Korea in Chapter 6, the final chapter of the first portion. Nine chapters make up the second half, which is dedicated to education. These chapters debate various topics, including I&T education in Korea, action research on the design of a content-based learning experience for a post-graduate consecutive interpreting training course, the educational intent of undergraduate interpretation/translation courses, the findings of a survey on the use of interpreting textbooks in China, the emergence of new technologies like voice recognition and machine translation, the Korean MTI (Master of Translation and Interpreting), etc. Eight chapters make up Section 3's community interpreting section. Jin-Hyun Cho examines the communication problems that Korean patients in Australia have during interpreter-mediated medical consultations. Seoyeon Hong examines the challenges interpreters face by quantitatively analyzing the reasons for self-repairs among Russian police interpreters and their retrospect-based causes. Using statistics provided by the Ministry of Justice (MoJ), SoonleiGwag analyses the current interpretation state for Arab refugees in South Korea. The last part of the book looks into the prospects of the future, such as Speech to Text (STT), Automatic Speech Recognition (ASR), Remote Interpreting (RI), market demand for professional interpreting in South Korea, Remote Simultaneous Interpreting (RSI), Automatic Interpretation (AI), etc.

MONIZ, H., & C. P. ESCARTÍN. 2023. *Towards Responsible Machine Translation*. Switzerland AG: Springer Nature Switzerland AG.

In this book, I aimed to contribute to the research community's contemplation on the concept of Responsible Machine Translation.

Machine Translation (MT) has become an integral part of our daily lives, utilized in various scenarios to facilitate communication. Over the past two decades, we've witnessed its rapid evolution from an emerging technology to one that is often taken for granted, achieving quality levels previously deemed unthinkable just a decade ago. Consequently, it is imperative to scrutinize the ethical and legal considerations surrounding MT.

As MT extends beyond its research domain, we recognize a moral obligation to engage in thoughtful consideration of issues influencing its development and use. To foster a comprehensive exploration, we invited authors from diverse disciplines to contribute their reflections. I intended to establish an open dialogue spanning philosophy, law, and beyond, thereby presenting a broad spectrum of topics for contemplation. While acknowledging that not every aspect is covered, we see this book as a starting point for further exploration into the dimensions of responsible MT. The book is structured into three parts: (1) Responsible Machine Translation: Ethical, Philosophical, and Legal Aspects; (2) Responsible Machine Translation from the End-User Perspective; and (3) Responsible Machine Translation: Societal Impact.

YUE, F. 2023. *Translation Studies on Chinese Films and TV Shows*. Singapore: Springer Nature Singapore Pte Ltd.

This book, edited by Feng Yue, is divided into five sections. The first is a statistical analysis of a survey on Chinese film exports. Chinese movies have become increasingly popular worldwide in recent years, yet most of the audience in industrialized nations is made up of Chinese immigrants. Most Chinese films are shown for free outside of China. International audiences approve of Chinese films, but they are not yet eager. On the international stage, Chinese movies have not yet made major waves. The cultural studies of subtitle translation make up the second section. Some translators attempt to replicate every aspect of culture, which is frequently not well accepted by audiences worldwide. The linguistic analysis of subtitle translations is the third section. Translation of movie titles is the subject of the fourth section. The fifth part is the study of translation for TV programs, which comes close to film translation.

ROTHWELL, A., J. MOORKENS, M. FERNÁNDEZ-PARRA, J. DRUGAN, & F. AUSTERMUEHL. 2023. *Translation Tools and Technologies*. London & New York: Taylor & Francis.

The current textbook, "*Translation Tools and Technologies*," covers the technological aspect of translation in the Routledge Introductions to Translation and Interpreting series. Technology is becoming more and more important in the translation business nowadays. Translators must be knowledgeable about this facet of their line of work. This book serves as a handy introduction to the basic ideas behind the technological tools that translators utilize daily. Every attempt is made to give the reader the ability to work not only with the tools that are currently available or that he or she works with but also to set them up for future development and other possibilities. The textbook is helpful for self-directed learning and beginning courses on translation technology and tools in translator training programs. The book is developed so that both trainers and trainees in translation can benefit from it. The quantity of chapters corresponds to a typical term or semester. There are several tasks and practical exercises available for applying the subjects covered in class. The book will establish a strong foundation for additional, specialized research into translation technologies. An extensive dictionary of terms, along with an exhaustive list of acronyms and abbreviations, will provide the reader with the necessary skills to comprehend (and possibly even contribute to) complex discussions about translation technological instruments and software.

GROSSMAN, J., & W. SCHEIBEL. 2023. *Penny Dreadful and Adaptation*. Switzerland: Springer Nature Switzerland AG.

The inaugural comprehensive analysis of the series, titled "Penny Dreadful and Adaptation: Reanimating and Transforming the Monster," represents a pioneering effort in examining the show within the framework of adaptation or the lack thereof. This work also serves as an experimental ground for innovative interdisciplinary approaches, aiming to broaden our understanding of adaptation mechanisms. The argument posits that Penny Dreadful, by drawing on numerous sources across different media, offers an ideal text for scholars, educators, students, and enthusiasts (referred

to as Dreadfuls) to explore adaptation beyond the traditional literature and screen media dichotomy. The authors assert that Penny Dreadful challenges conventional notions of where stories originate and conclude, urging a deeper appreciation for how texts engage with one another. They emphasize the interconnectedness of text, context, and intertext, delving into how meaning is created and re-created. This perspective aligns with the thematic exploration of adaptation in the television series. Penny Dreadful becomes a continual source illustrating the perpetually creative nature of textuality and worldbuilding, evident in its expansive narrative universe and intersecting plotlines.

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In this Issue

Editorial

TARIQ KHAN.....ix

Articles

- World Literature and the Rise of Sub-nationalisms in Indian Vernaculars: British Romantic Poets in Gujarati Translation
  SABBIR A. GALARIYA 1
- Beyond Translation: Retelling and Literary History
  NILANJANA BHATTACHARYA 29
- Can Adaptations Create Dialectical Sites within the Skopos Theory? An Exploratory Study of *Inconsolable Memories and Memories of Underdevelopment*
  IRA VANGIPURAPU 49
- The 'Introduction' as Translation: A Critical Study of William Radice's 'Introduction' to *Gitanjali* (2011)
  AZHAR UDDIN SAHAJI 75
- European Parallel Traditions on Textual Studies apropos Translation Act in Indian Contexts: Charles Bally and Successors of Saussure
  SUSHANT KUMAR MISHRA & ANURADHA DEEPAK 88

Book Reviews

- Narratives of Mistranslation:
  Fictional Translators in Latin American Literature
  Reviewed by MANSHI YADAV 109
- Translation and State: The Mahabharata at the Mughal Court
  Reviewed by ADRIJA DUTTA 116

Annotated Bibliographies

- An Annotated Bibliography of Select Translation Studies Books Published in 2023
  NORMODA DOLEY 125

Contributors 134